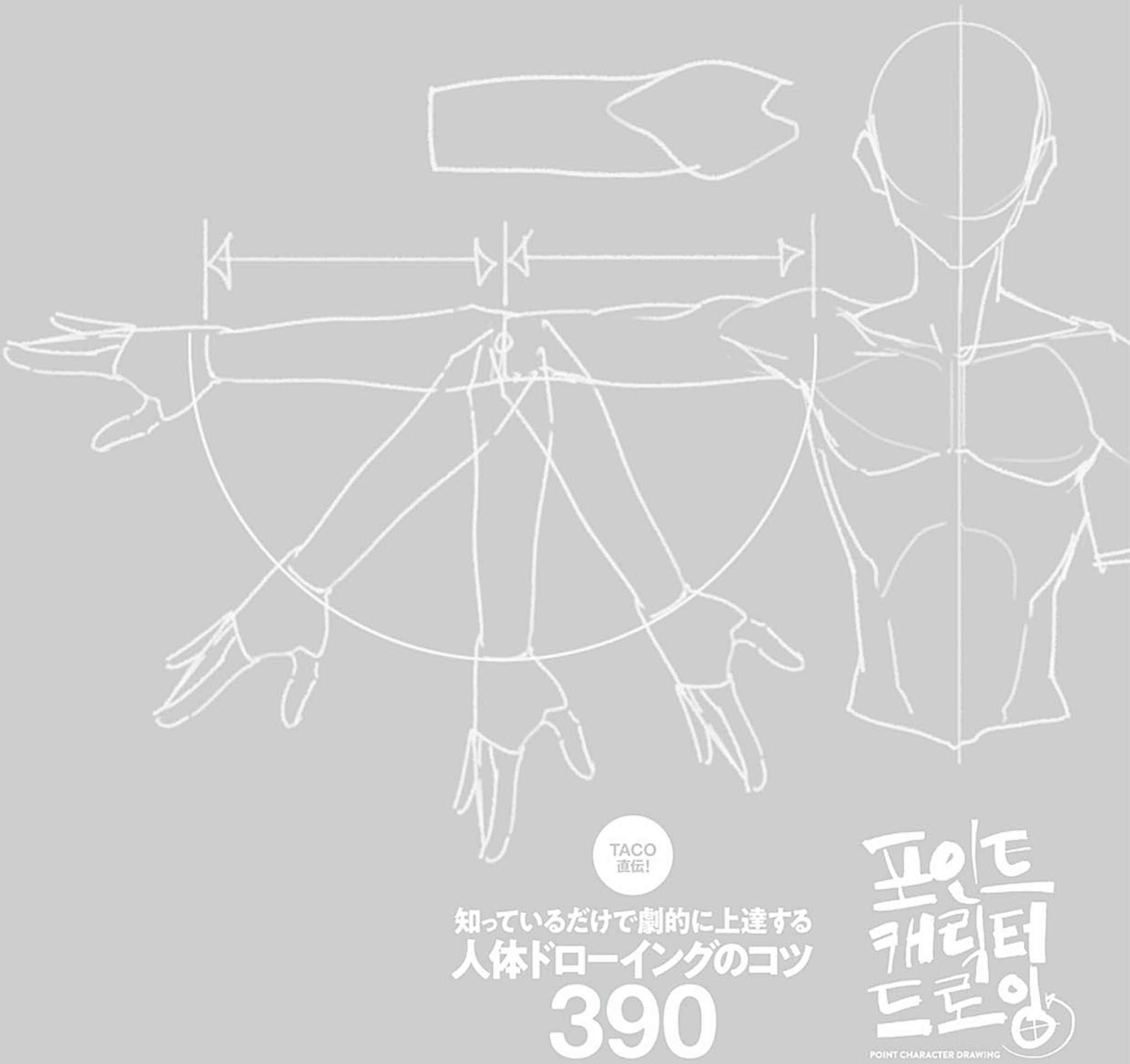
Directly from TACO

390 Tips for Human Figure Drawing

The viral hit on socials! The awaited second volume is here!

Condensing only the important points for drawing the human body into one book!



TACO
直伝!

知っているだけで劇的に上達する
人体ドローイングのコツ
390

포인트 캐릭터 드로잉

POINT CHARACTER DRAWING

Prologue

Hello! I am Choi Won-baek, operating under the name TACO. Following my first book, 'Directly from TACO! 16 Tips for Character Drawing to Solve All Your Problems,' I am thrilled to announce the release of the second volume in this series: 'Directly from TACO! 390 Tips for Human Figure Drawing.'

Before reaching this second book, I want to express my deepest gratitude to everyone who has consistently shown interest and love for my work.

If my previous book explained 'the process of drawing,' this current book addresses the next level: showing and explaining 'the core points of the human body.' I have kept the textual descriptions as concise as possible, dedicating the space instead to colored and emphasized illustrations focusing on key points.

There are certainly many areas that may not be exhaustively explained, but I have made every effort to ensure that when readers view the text and the images together, they can easily understand the concepts and apply them to their own art.

There is no single correct way to draw, and it is not important to determine which theory is right or wrong. While there may certainly be an anatomically perfect 'standard answer,' I believe that the true essence of drawing lies in imagination and free expression. Therefore, rather than focusing on absolute rules, I believe it is more important to draw in a way that is enjoyable, after having interpreted the theories to a degree.

I highly recommend that you set your own standards and draw according to the direction of the style you desire. Anyone can draw, and anyone can express themselves using their own unique concepts. There is no 'right' answer in drawing, and '390 Tips for Human Figure Drawing' is merely one guide among countless theories of art.

By viewing the text alongside the illustrations, understanding the colored points, and continually practicing and applying these concepts, readers' abilities will surely improve in a positive direction.

I hope you will view the theories presented in this book not as absolute rules that must be followed unconditionally—i.e., 'I must do this'—but rather as a 'Deformed Human Figure Guide' that you can easily reinterpret. Furthermore, if you apply the theories presented here, assemble your own conceptual framework, and draw by reinterpreting those theories in your own way, you will find the process even easier and more enjoyable.

"390 Tips for Human Figure Drawing" was compiled through my work as a lecturer for fundamental character drawing. It contains the points that my students frequently ask about, and material I believe is useful for anyone who draws. I continuously created and refined this content—drawing one sheet per day, or five sheets per week—over a period of more than two years, ultimately turning it into this book.

It is incredibly moving to be able to document the principles that I still adhere to when I draw, and to give them the tangible form of a book.

I designed this book to be portable by dividing it into sections (or volumes) and structured the parts so that readers can learn efficiently. All the points included in this book can not only be copied or referenced for drawing, but they are also highly suitable for image training—a kind of practice where you can easily take it with you and memorize the concepts visually.

Drawing is best done by accumulating vast knowledge from many resources, not merely by relying on a single piece of information. Among all those sources, I sincerely hope that what I have discussed in this book can provide even a small benefit to my readers.

I would also like to leave words of gratitude in this book for my parents, who raised my two sons through considerable hardships starting from my childhood. And to my wife, who was always by my side, showering me with unconditional love and support, I want to convey, 'I love you, thank you.'

Of course, working always presents its struggles, but I am profoundly grateful that I can earn a living doing a job I love. I intend to continue my diligent efforts with honesty, hoping to assist artists in any way I can.

Finally, I must thank the publishing team who respected even the artist's minor opinions, and who paid careful attention to every aspect to make this book a wonderful resource for all of you, the readers.

My heartfelt thanks to everyone.

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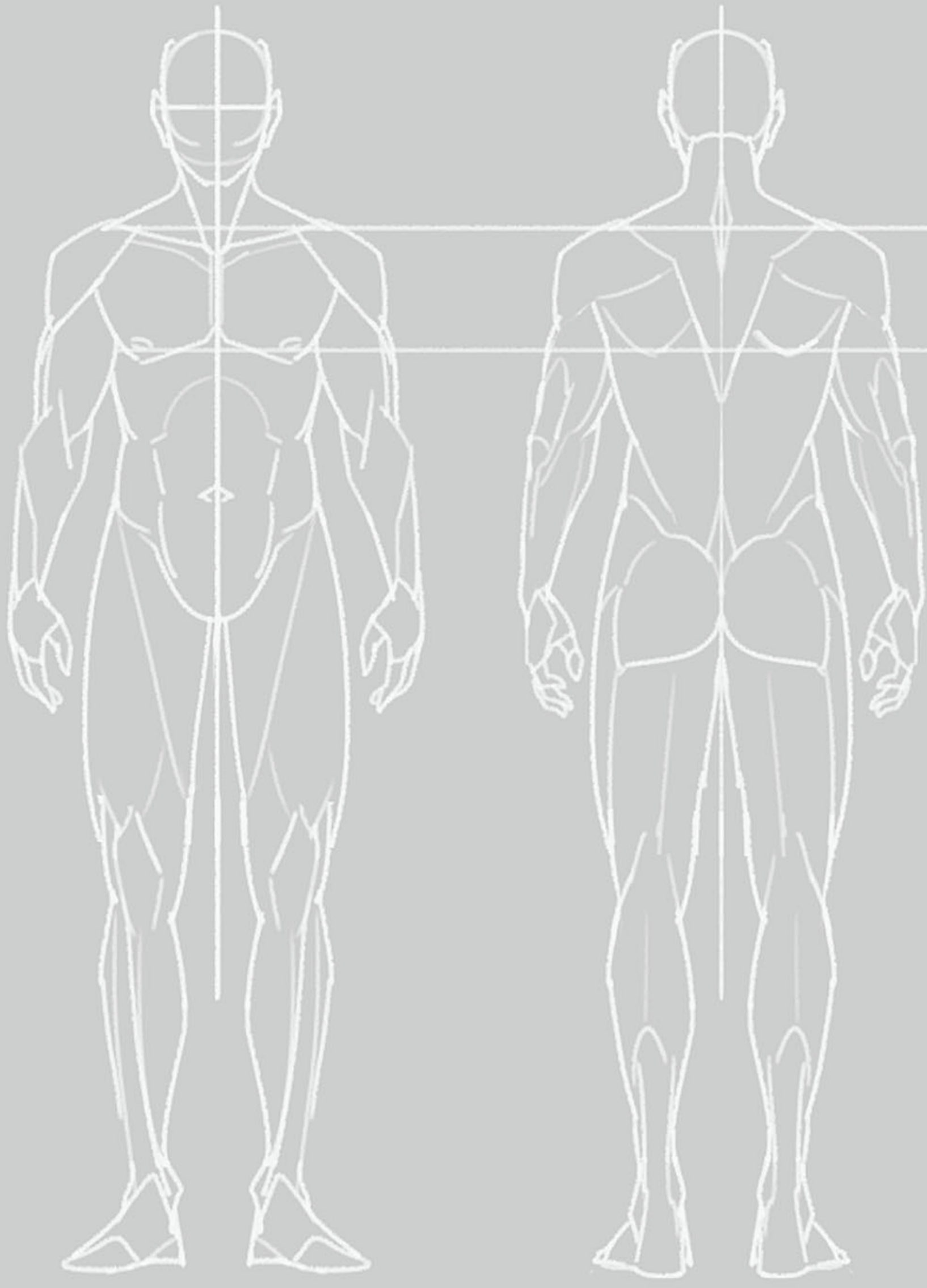

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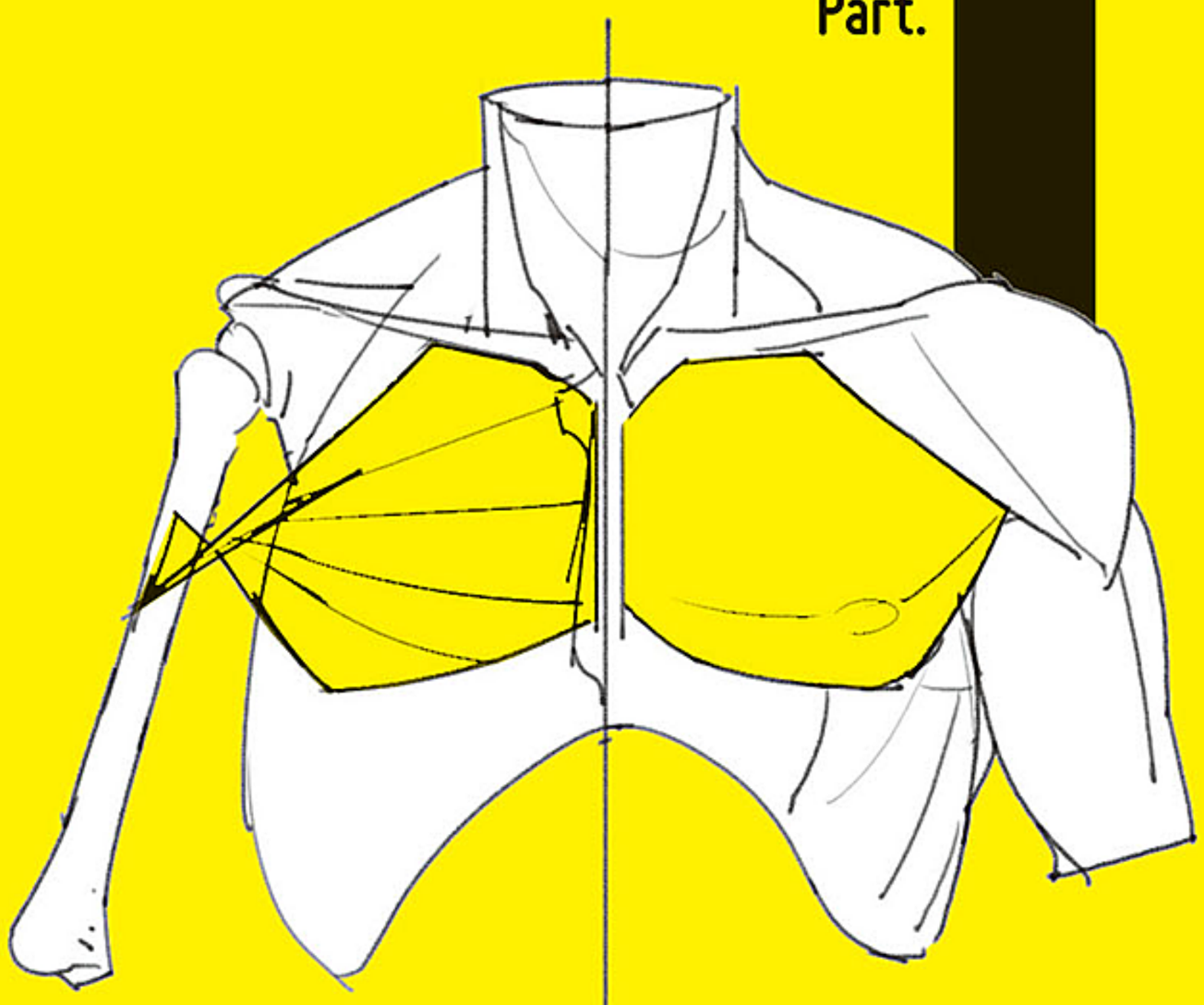
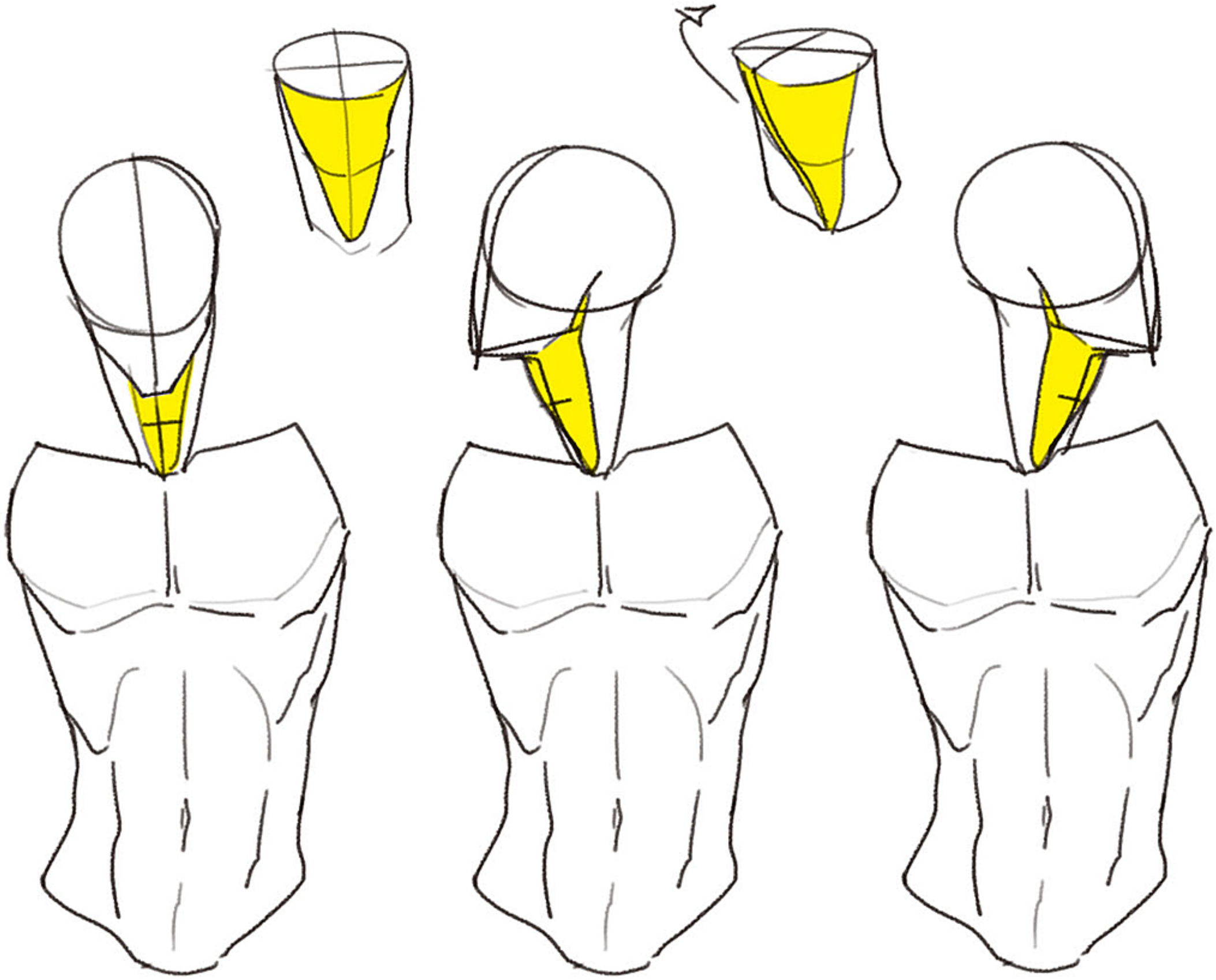
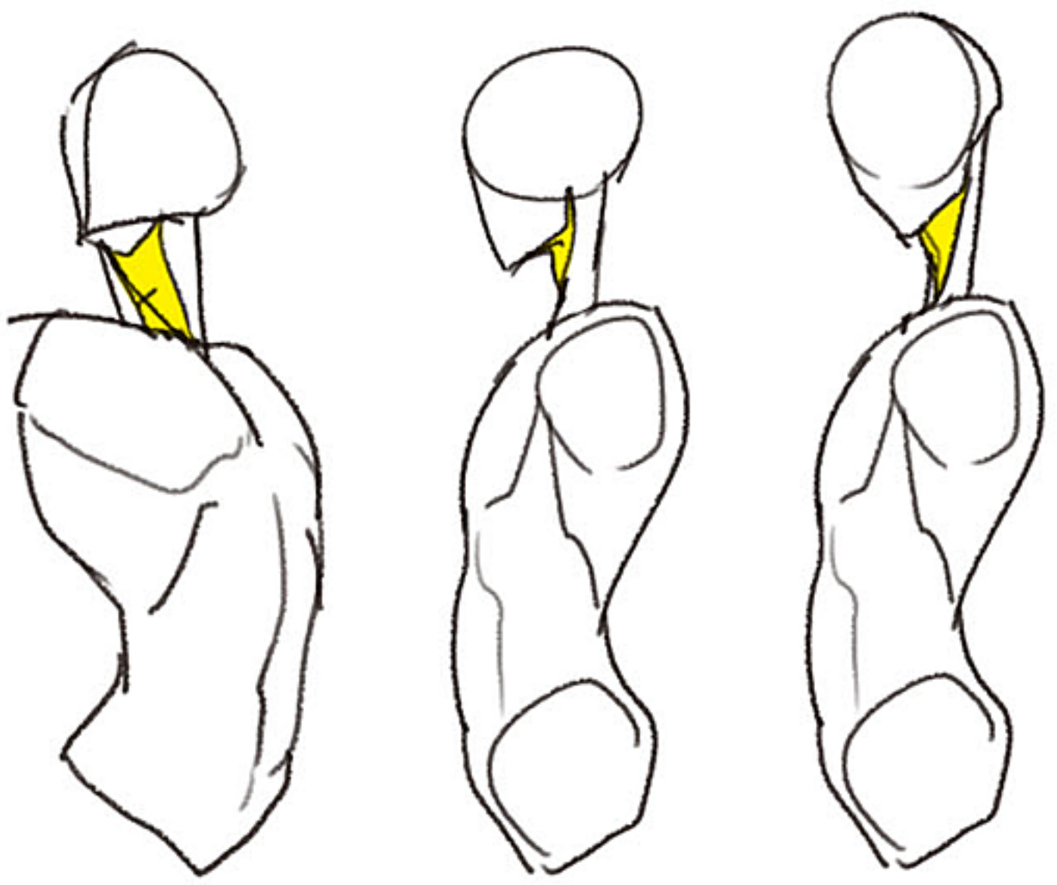
Part.

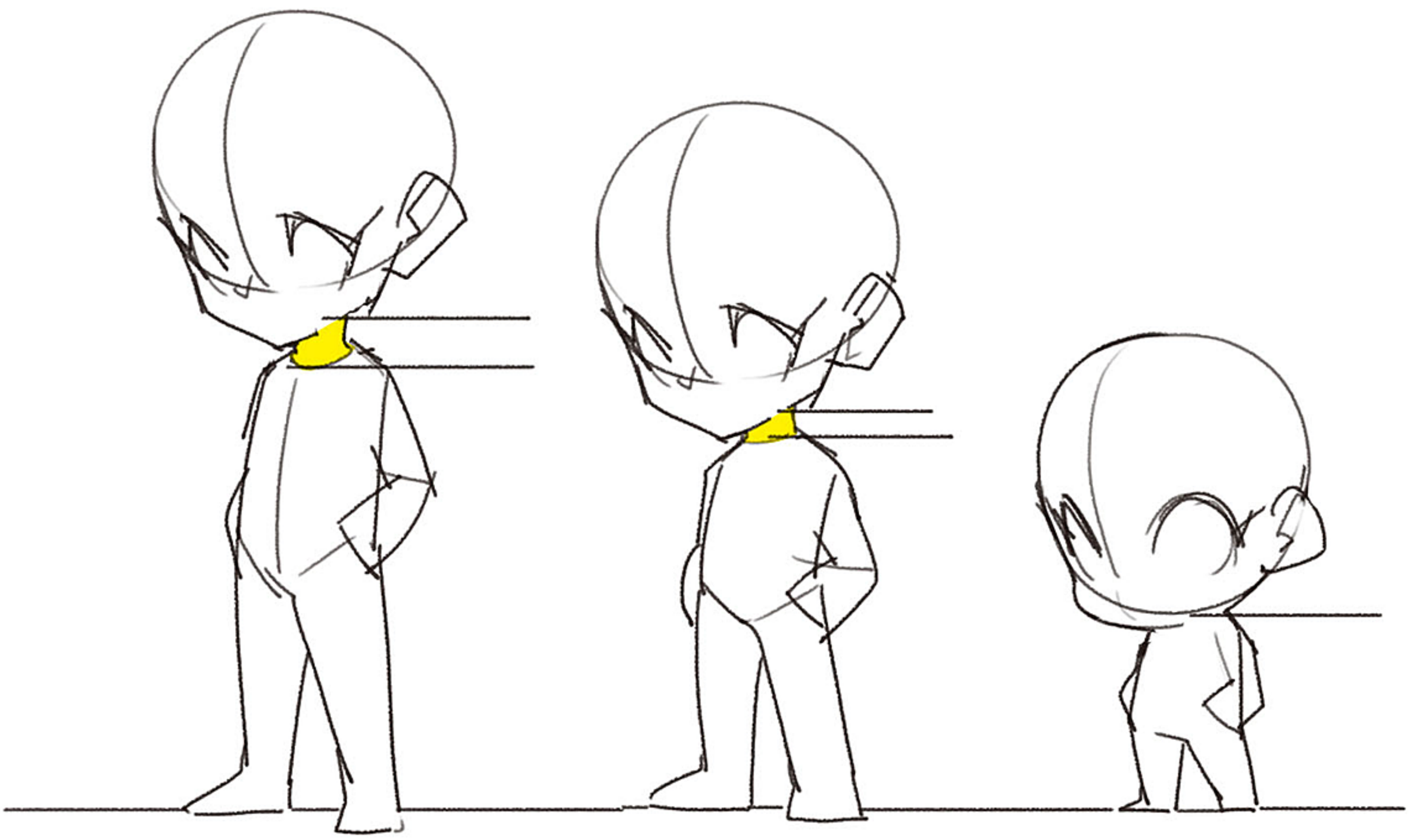


Body



When the body and face are in different directions, twist the center of the neck to make it natural.

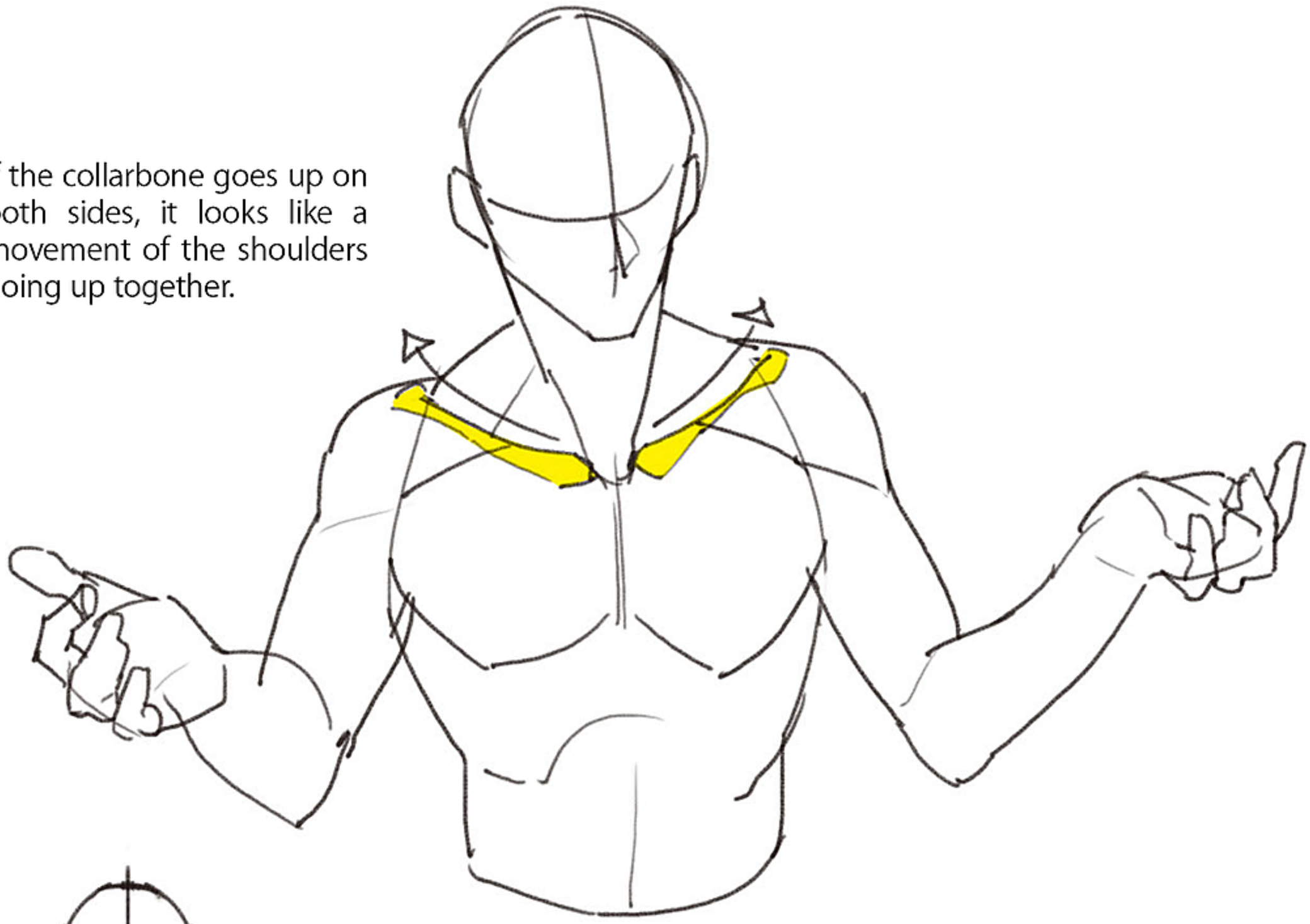


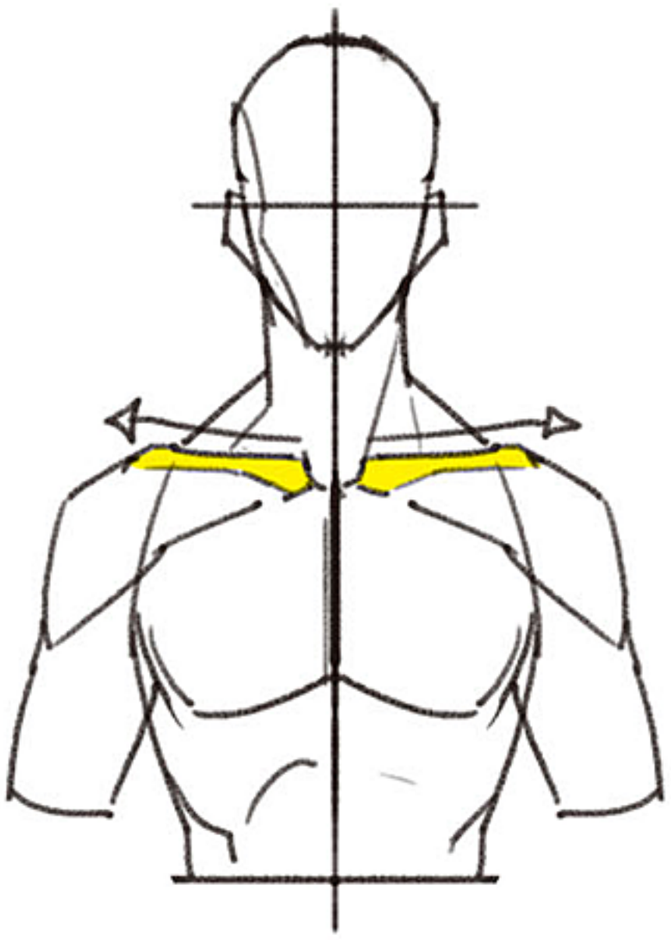


For SD (Super Deformed) characters, as the body is simplified, the neck length changes.

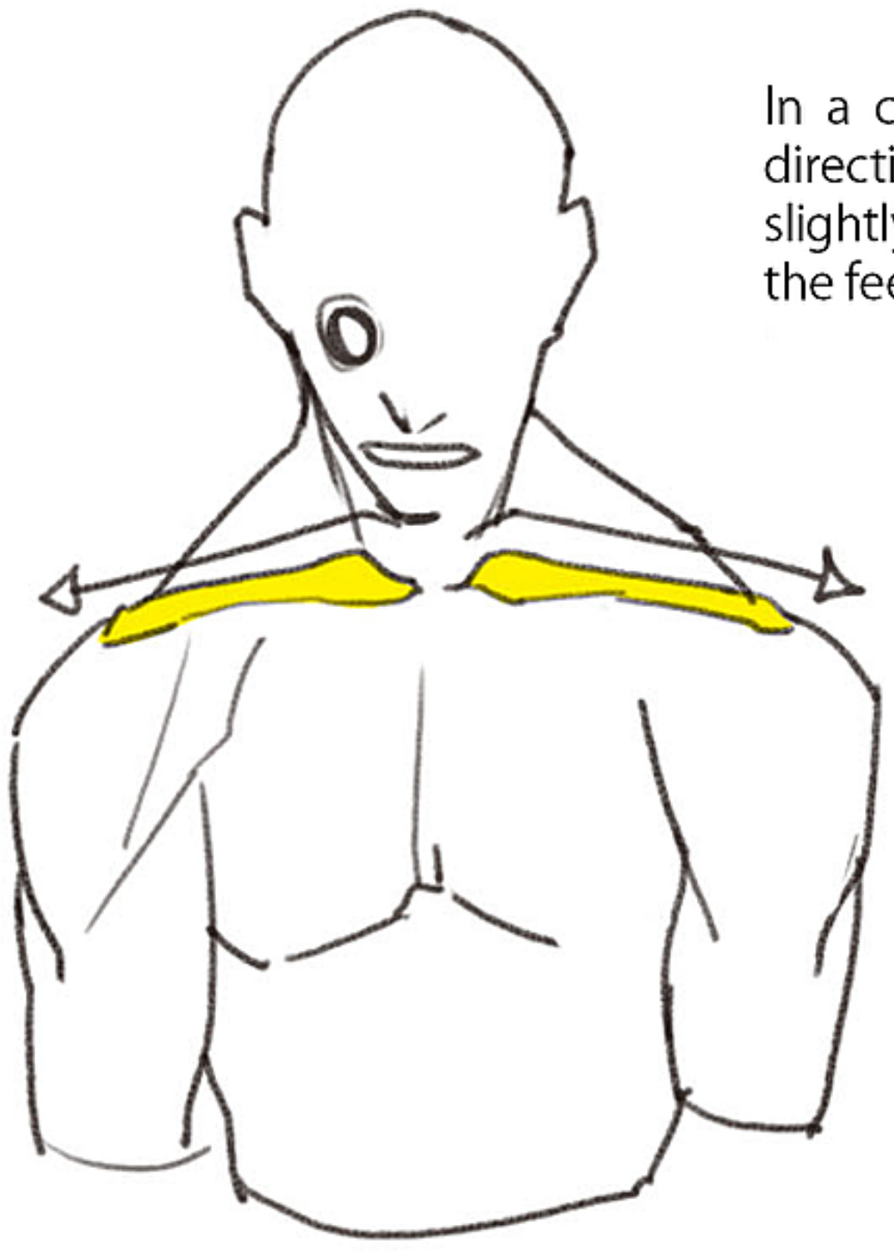
When the body is viewed from above, it has a rhombus shape due to the back and neck muscles. Depending on the angle, the rhombus is drawn in a pressed shape.

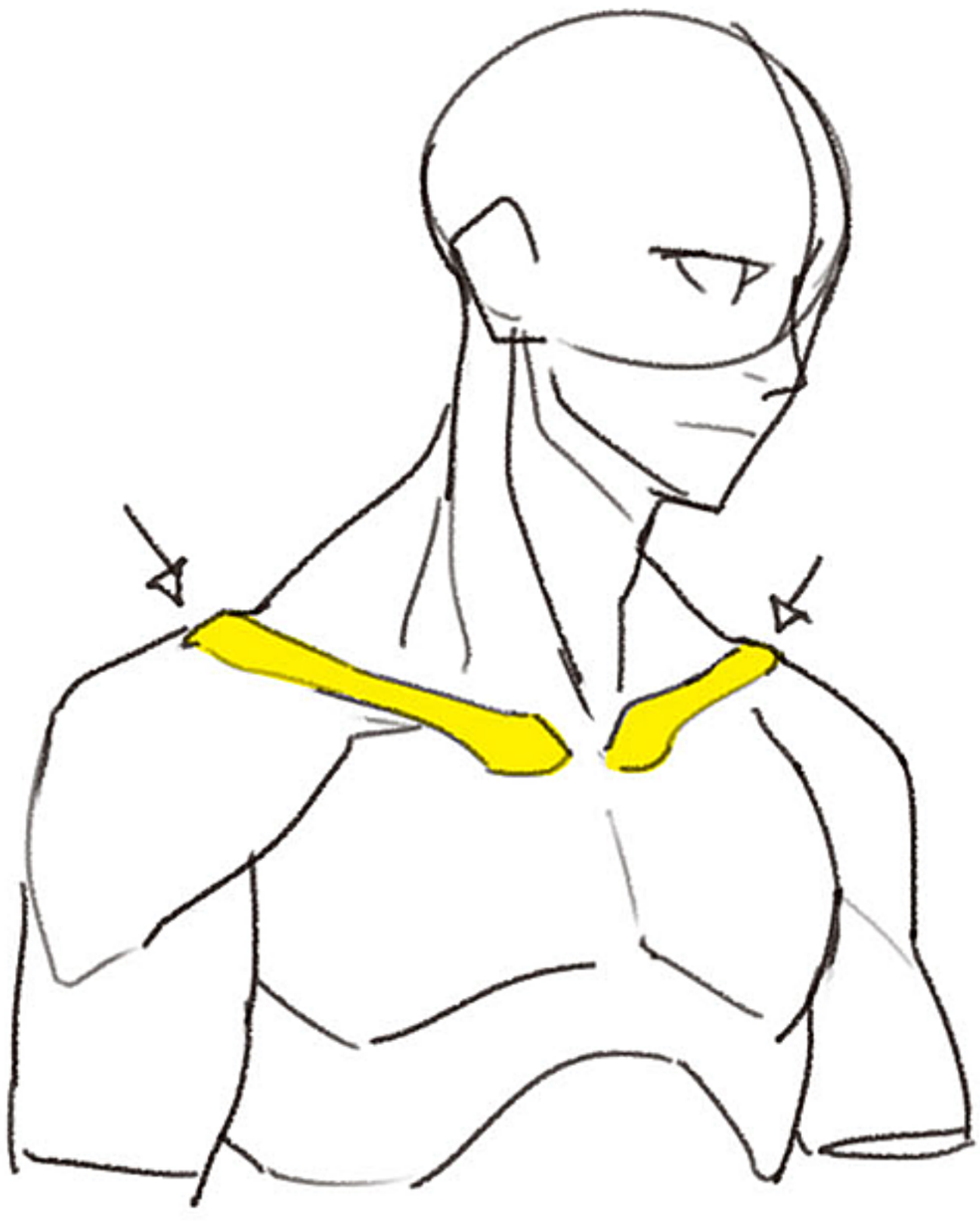
If the collarbone goes up on both sides, it looks like a movement of the shoulders going up together.

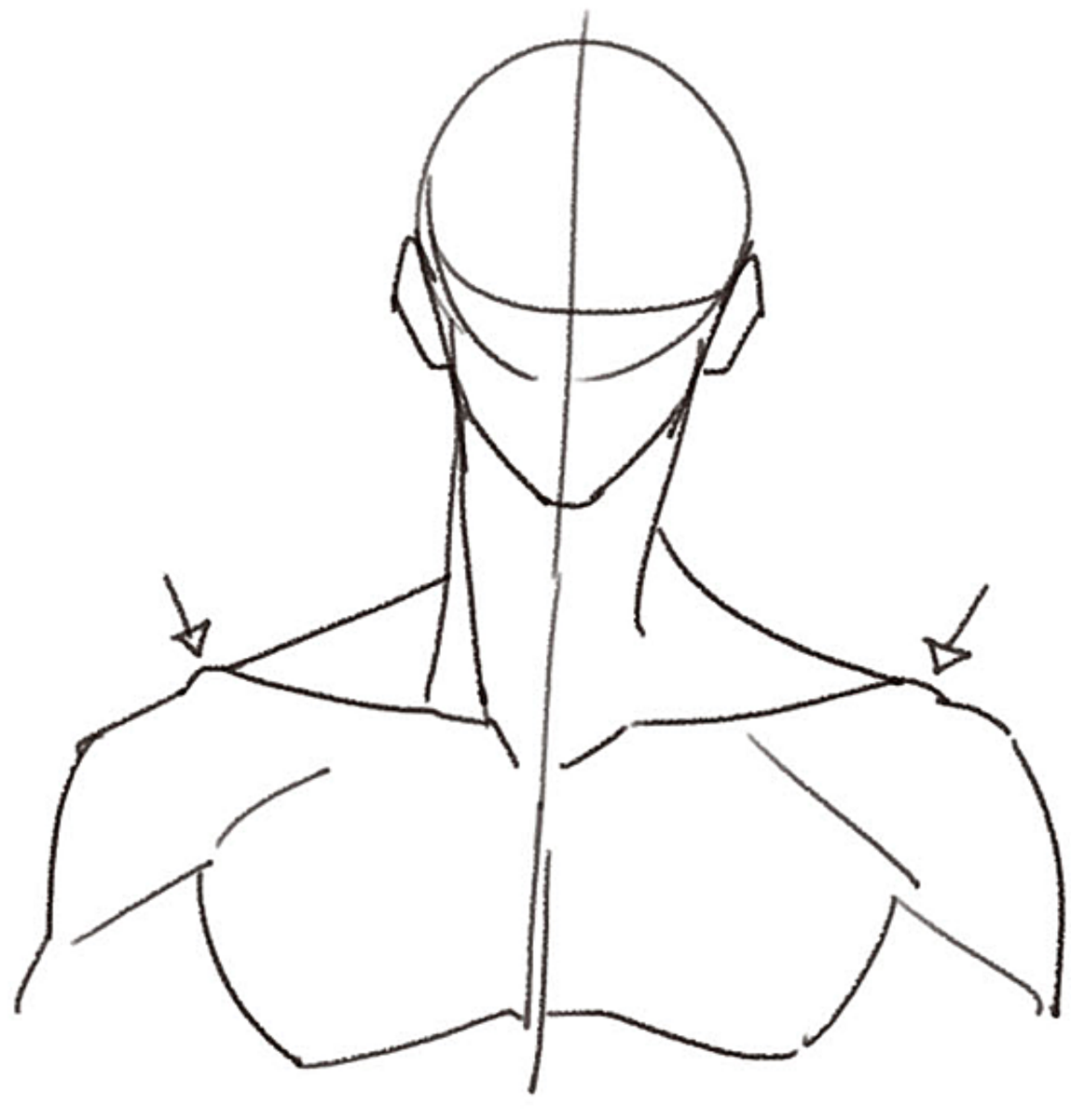




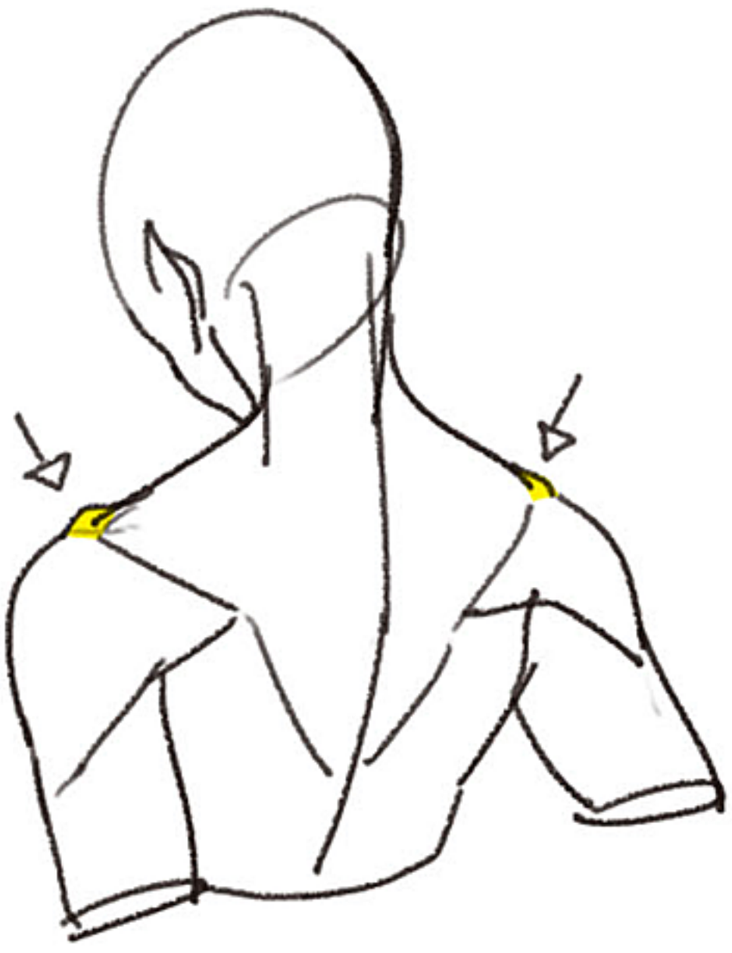
In a cartoonish expression, the direction of the collarbone is slightly lowered to emphasize the feeling of sagging shoulders.

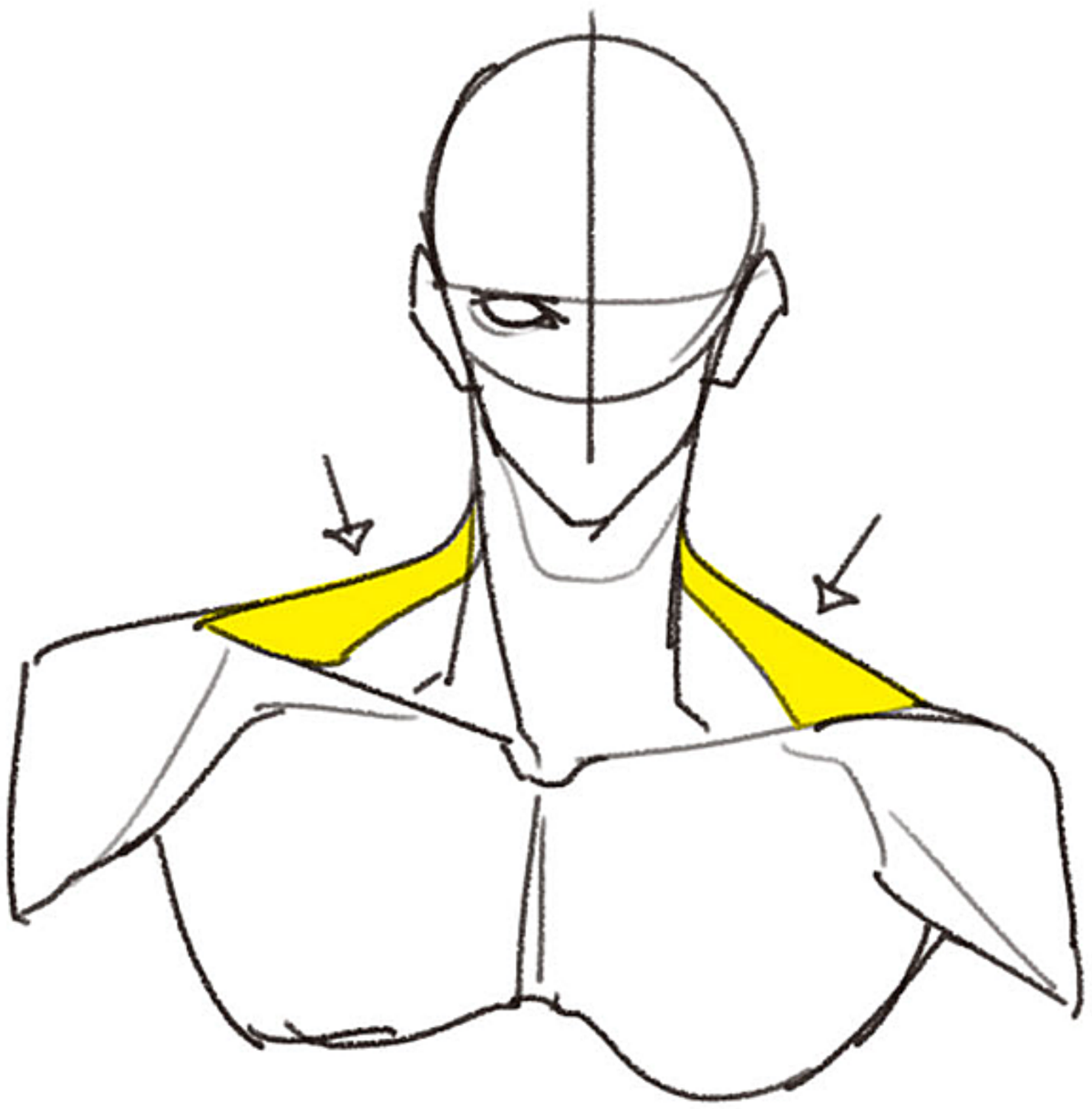




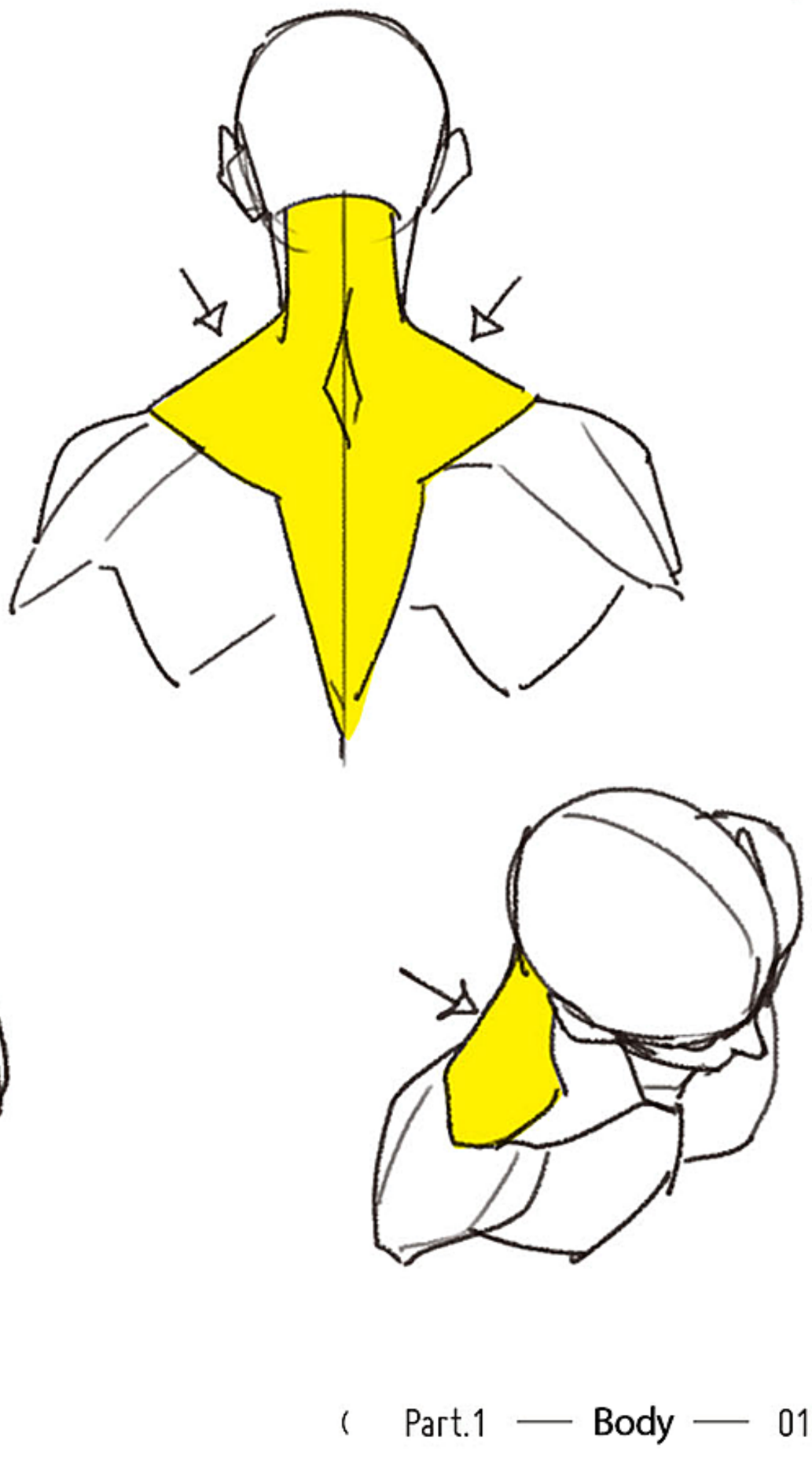


To add extra detail, draw the top of the collarbone protruding near the starting point of the shoulder.

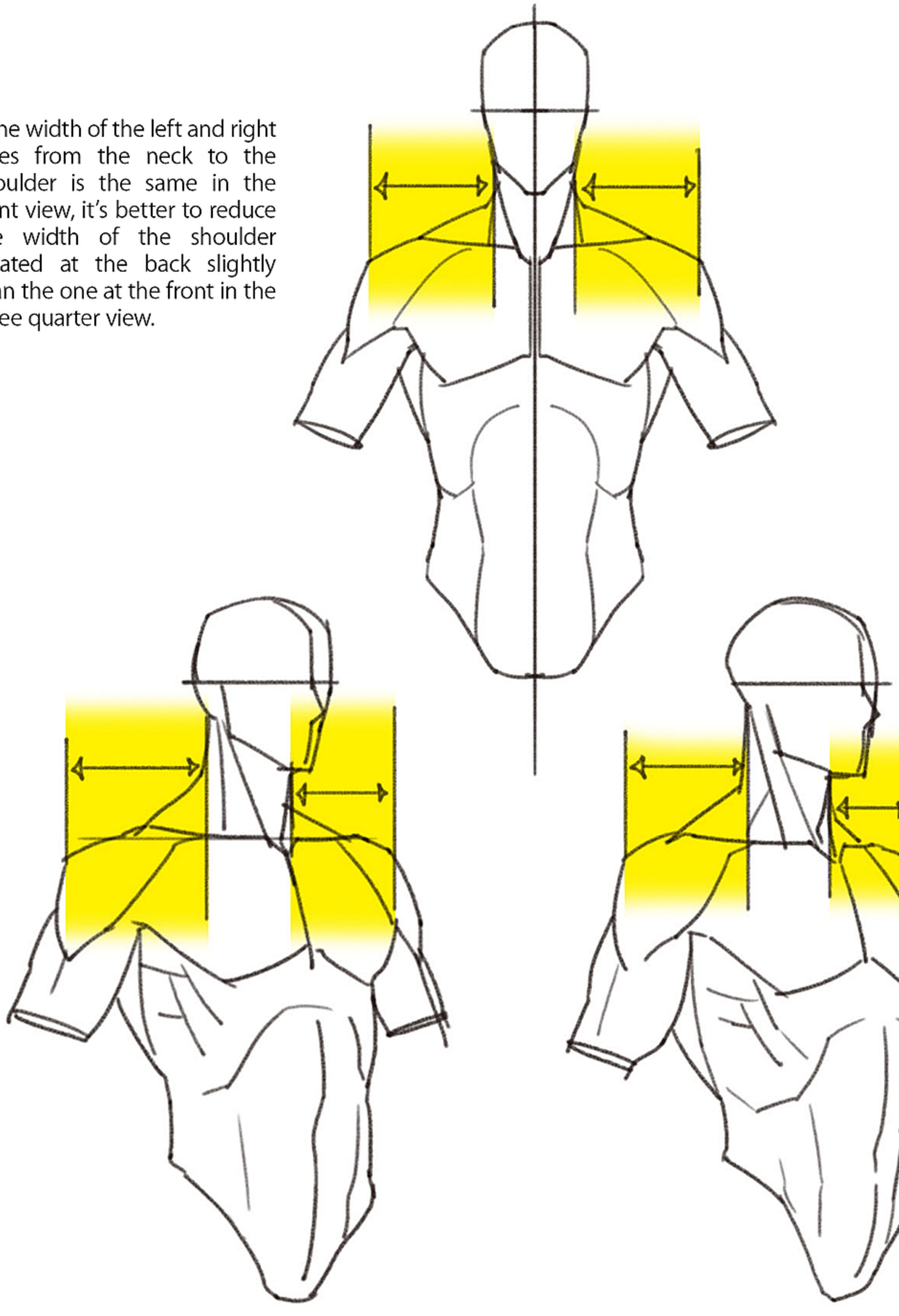


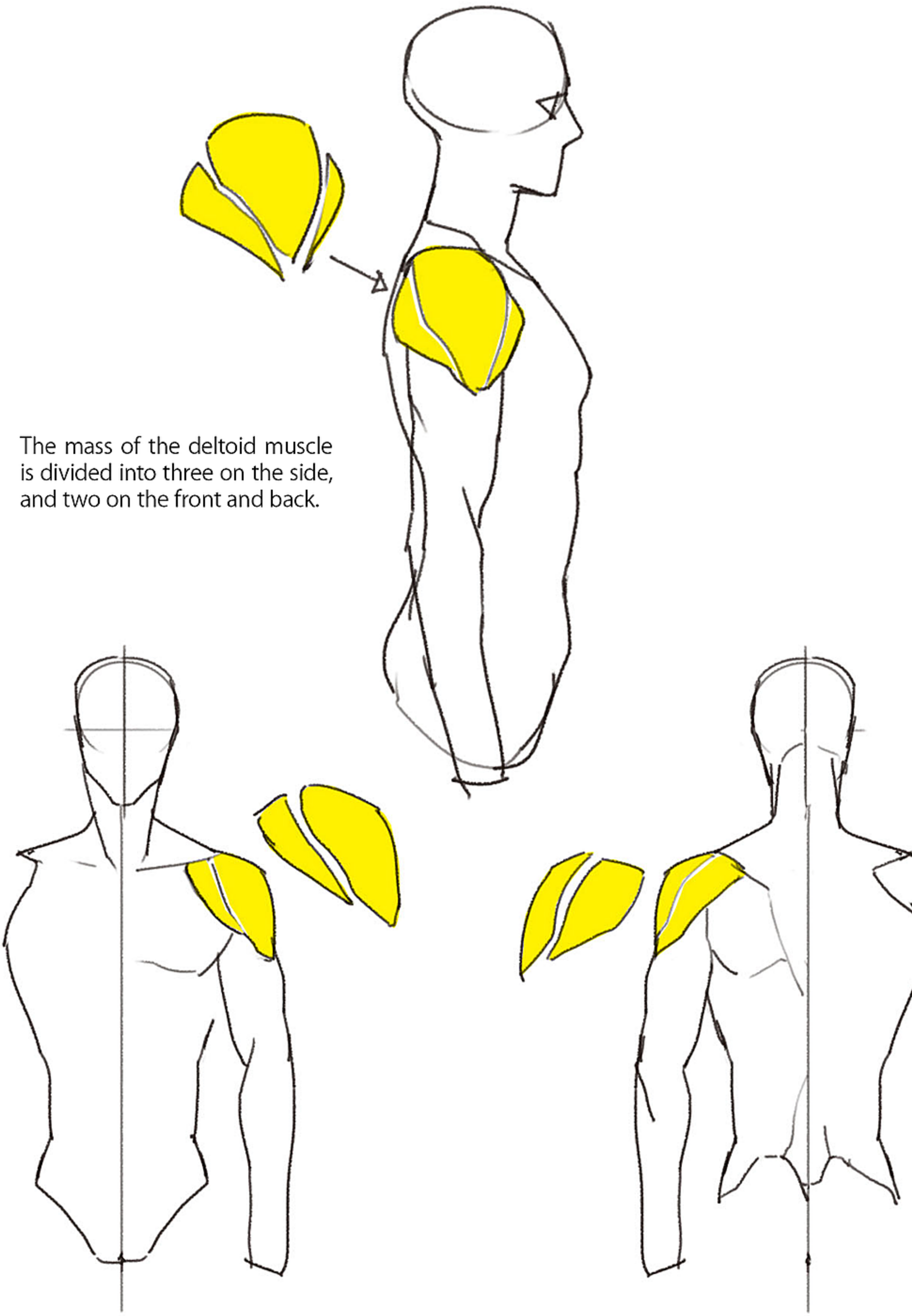


The shape of the trapezius muscle that descends from the nape of the neck connects the head, neck, shoulders and back.

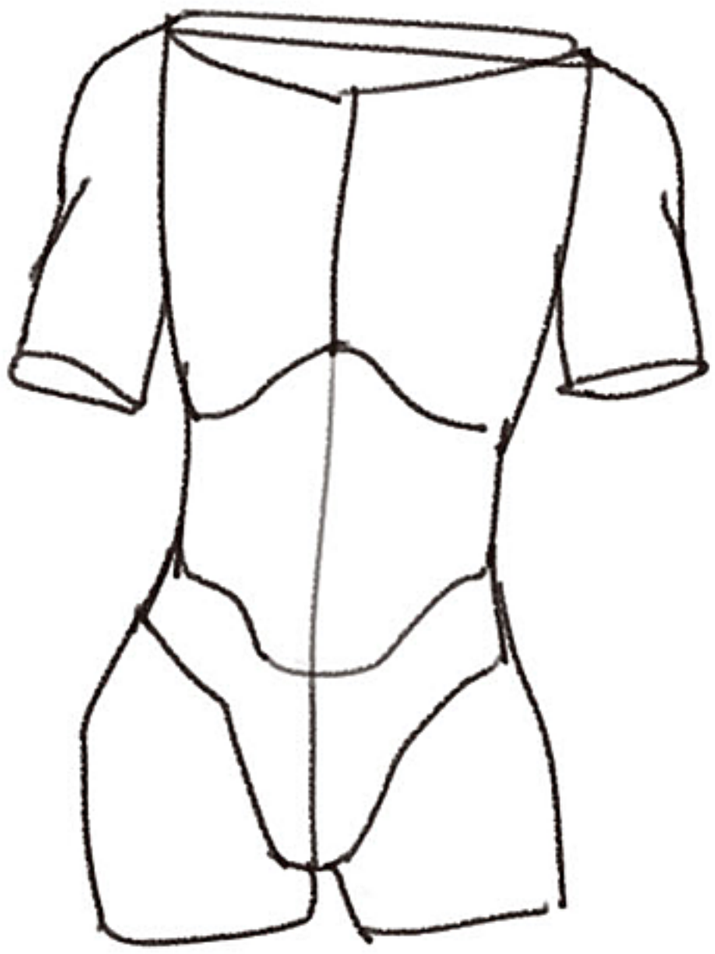


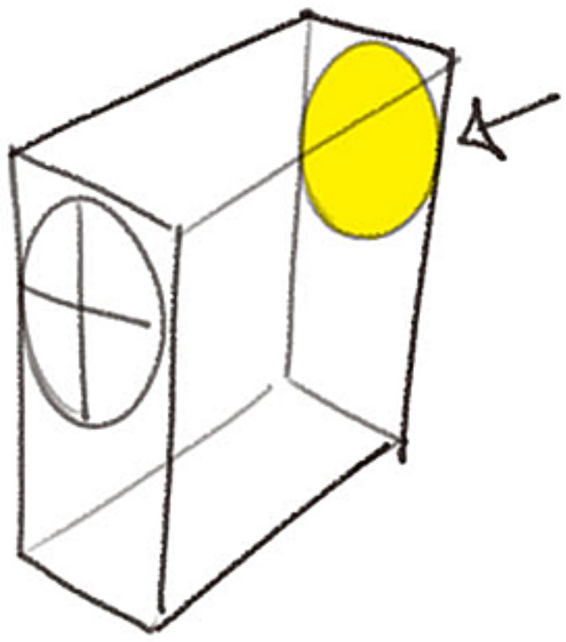
If the width of the left and right sides from the neck to the shoulder is the same in the front view, it's better to reduce the width of the shoulder located at the back slightly than the one at the front in the three quarter view.



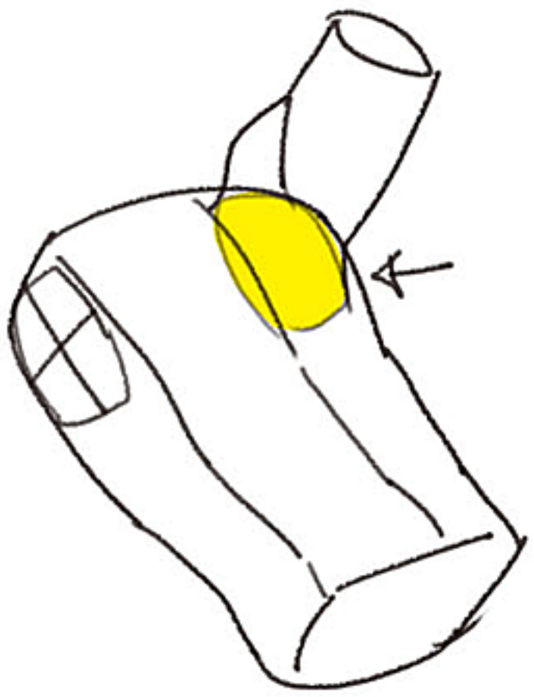


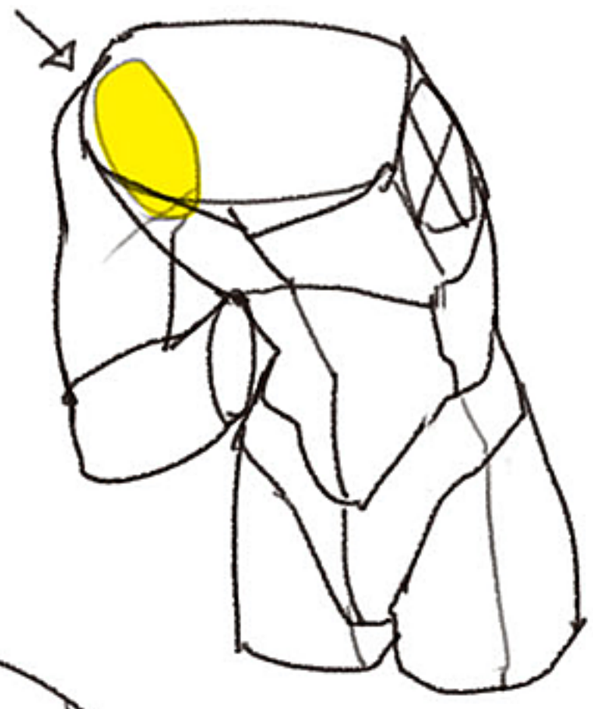
The mass of the deltoid muscle is divided into three on the side, and two on the front and back.

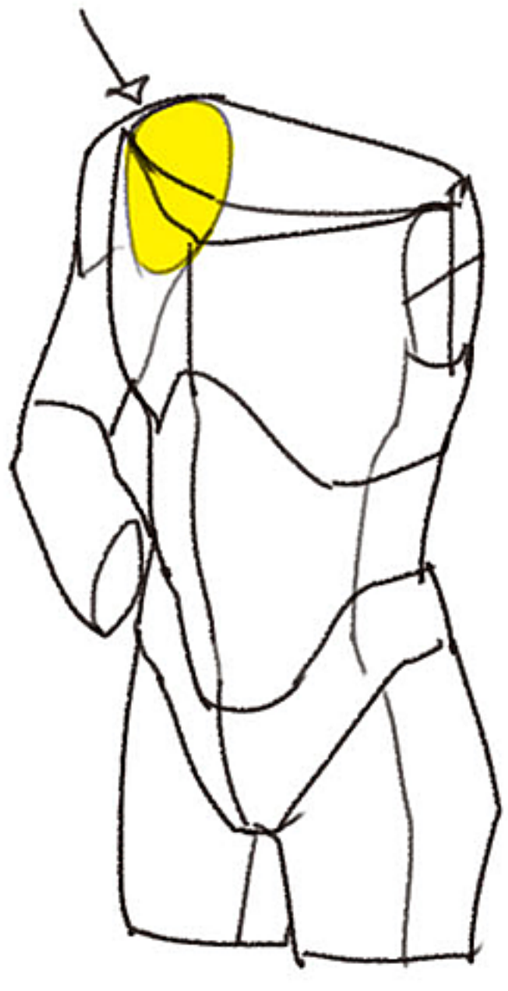


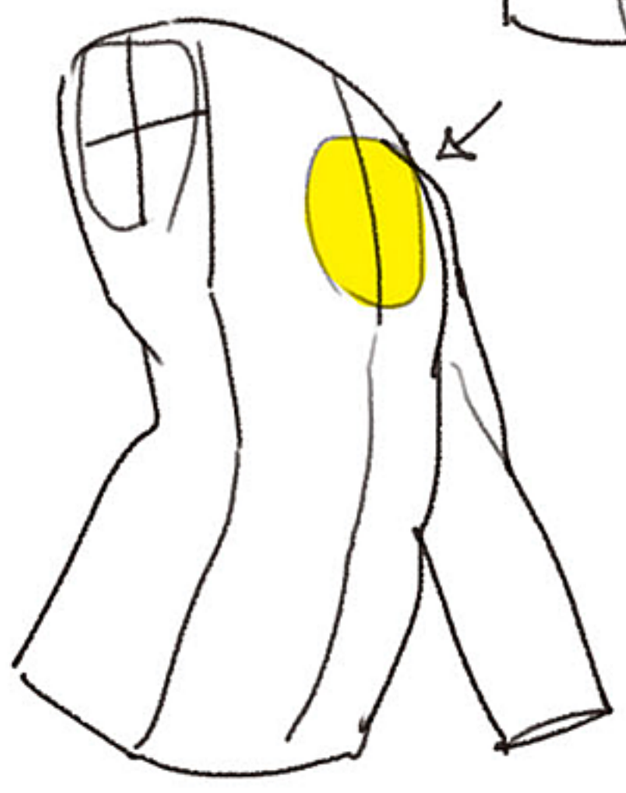


If you think of the upper body as a rectangle, you can grasp the positions of the arm and shoulder that are hidden on the opposite side of the viewing angle.



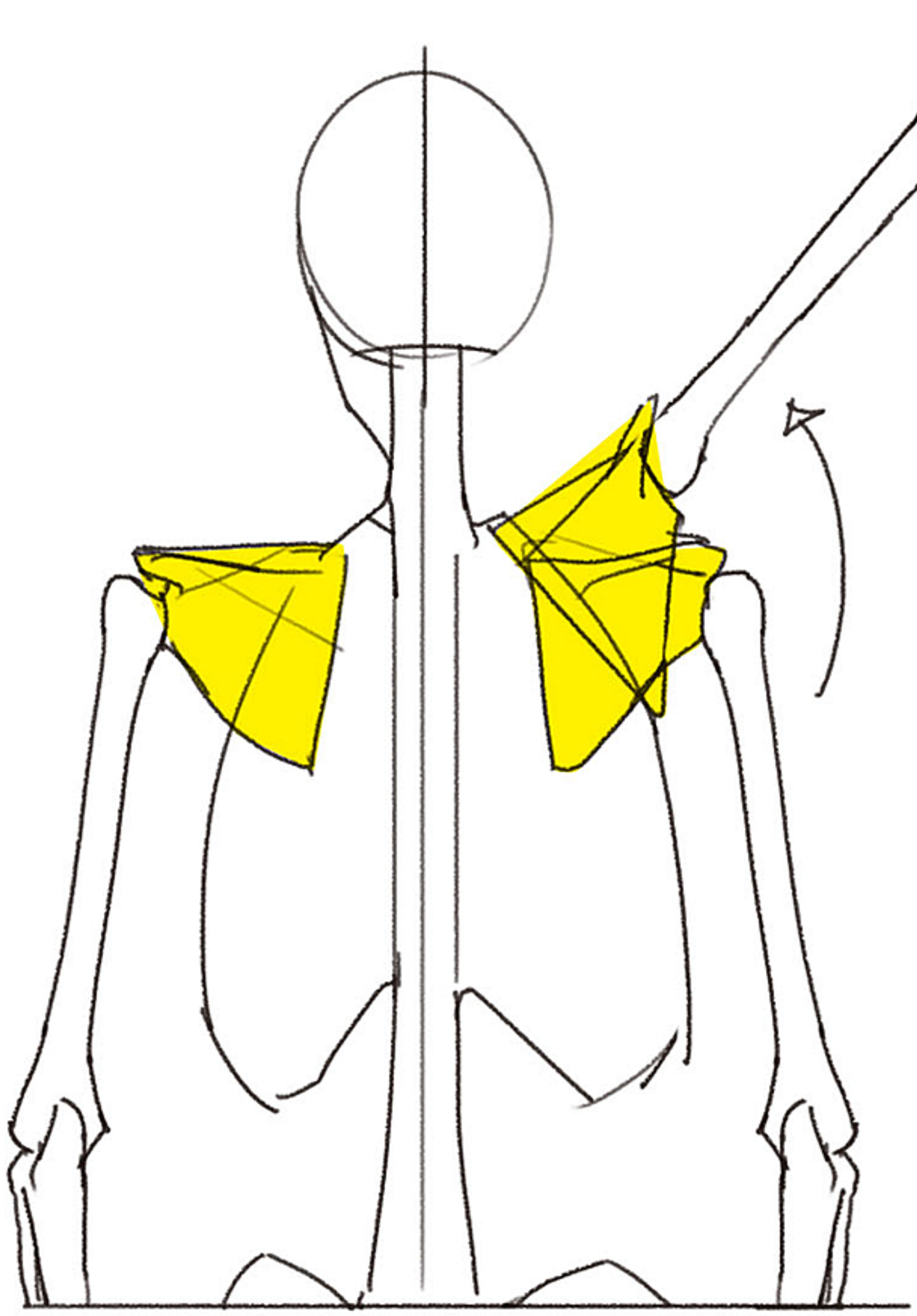




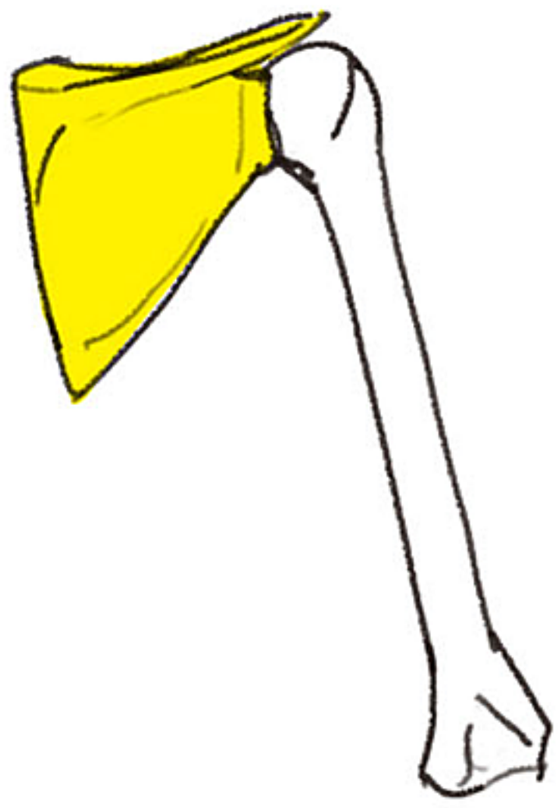


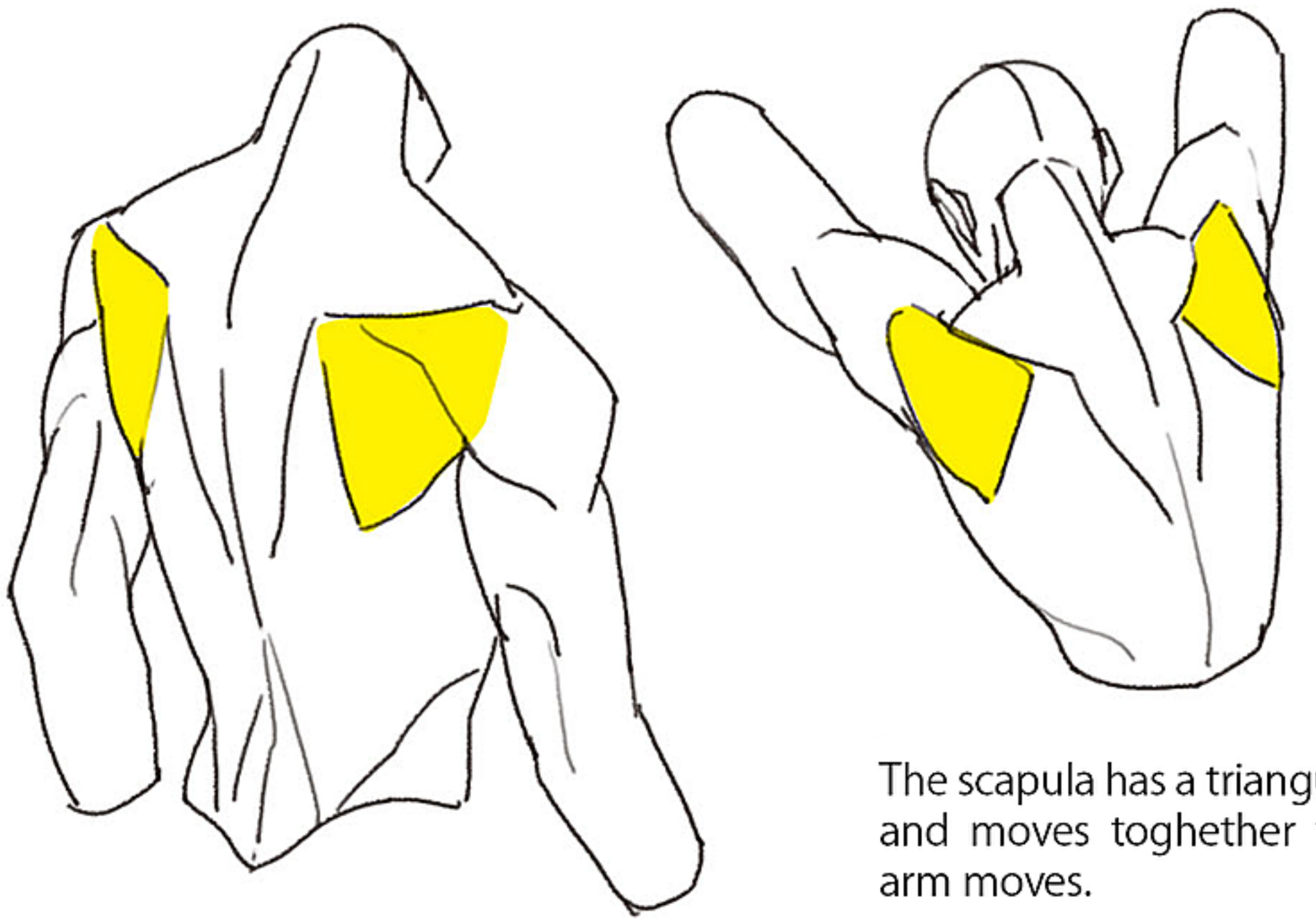
Upper body

Neck and shoulders



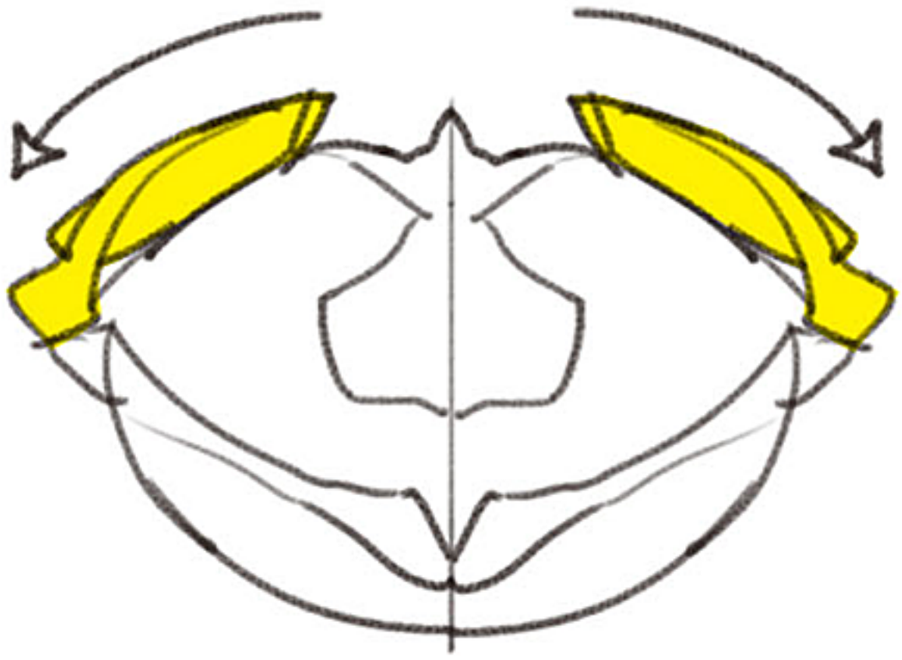
When expressing the back, a nice back figure is drawn even if only the shoulder blade (scapula) is well expressed.

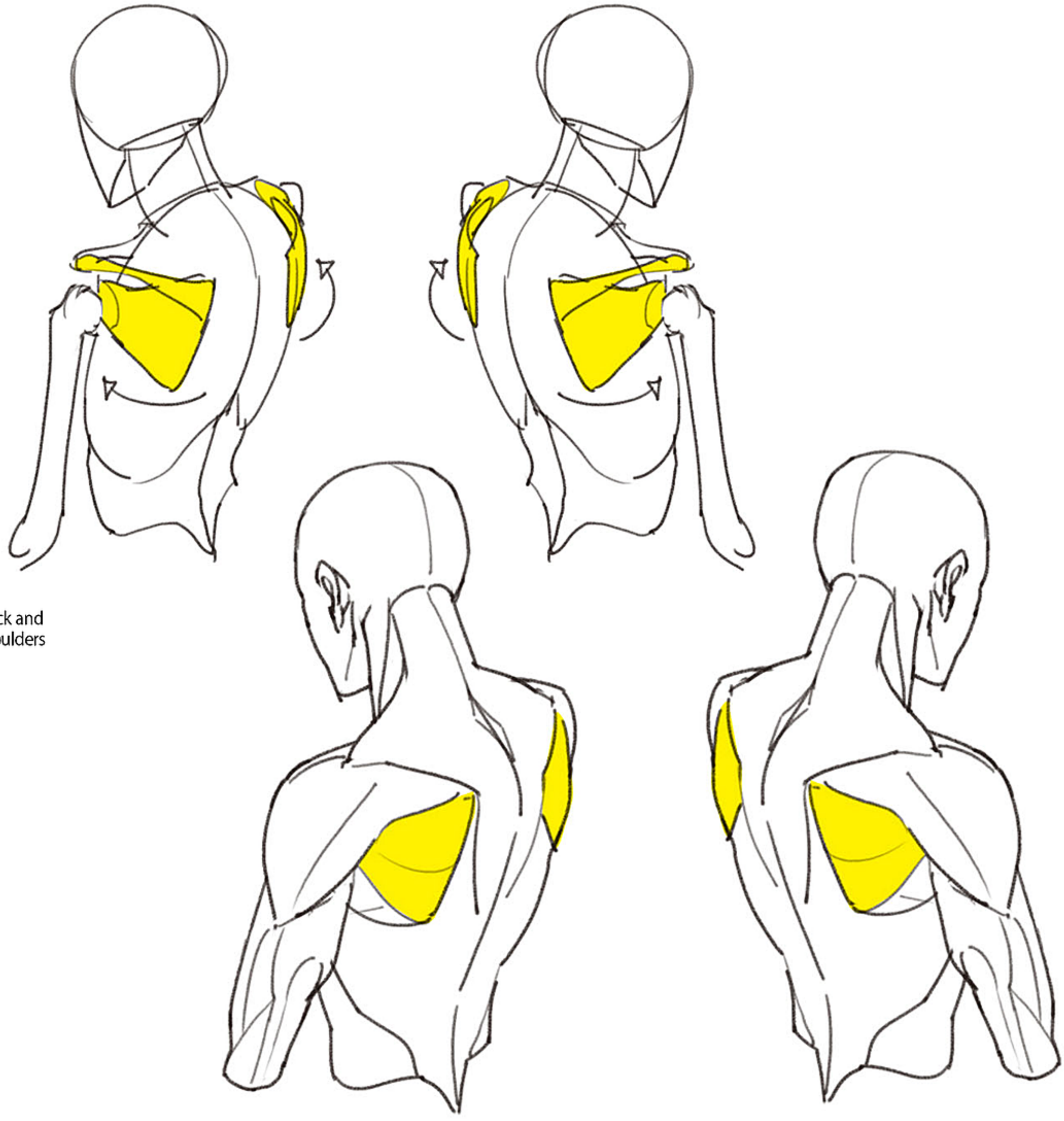


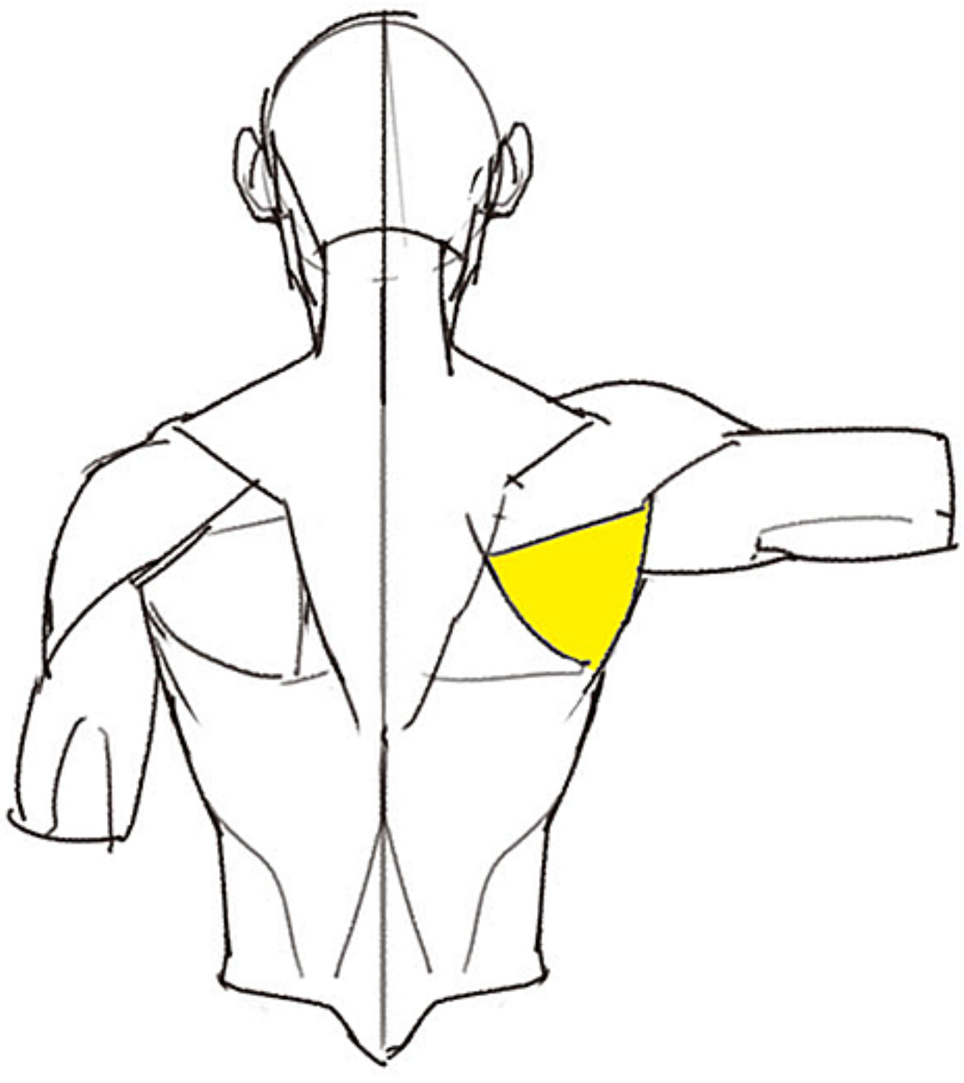


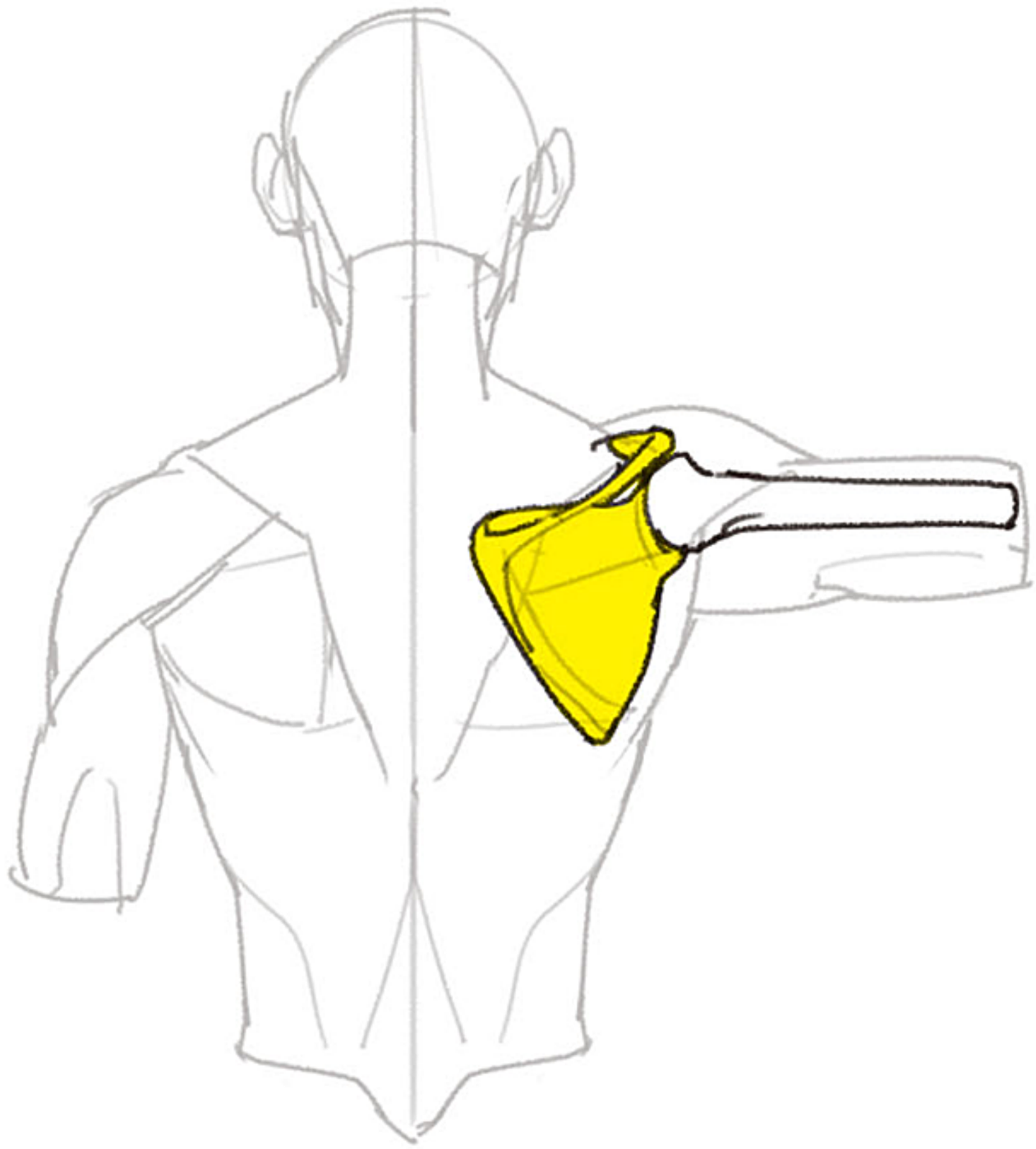
The scapula has a triangular shape and moves toghether when the arm moves.

The shpae of the scapula on the back is attached in a curved state according to the shape of the body.

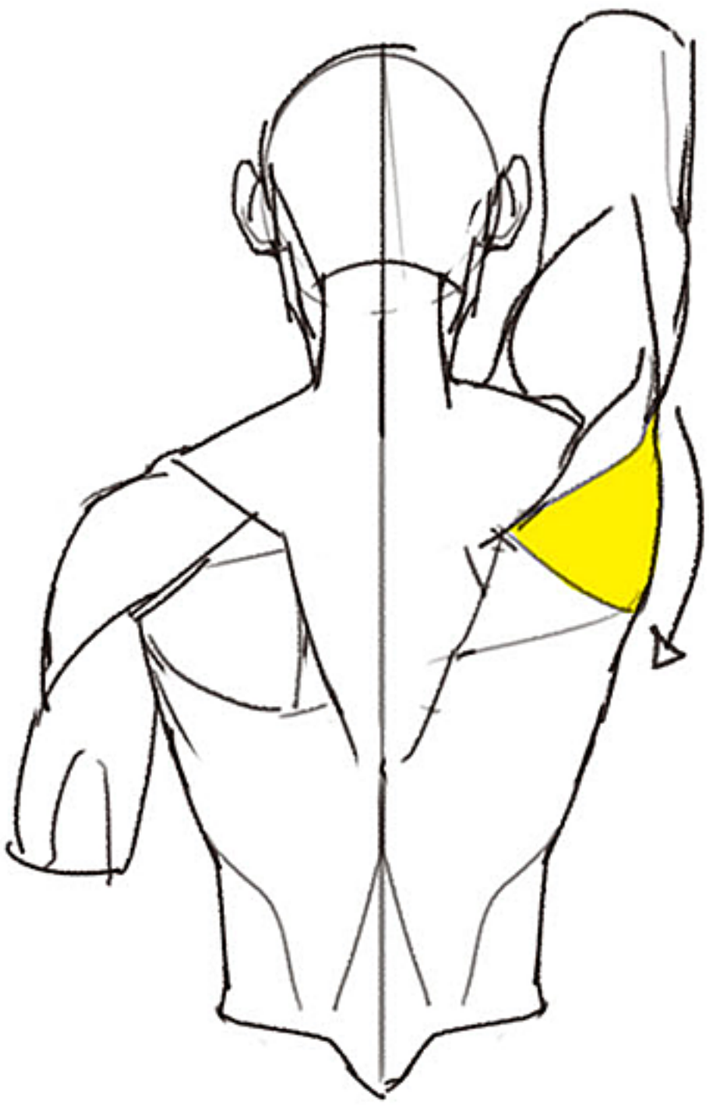


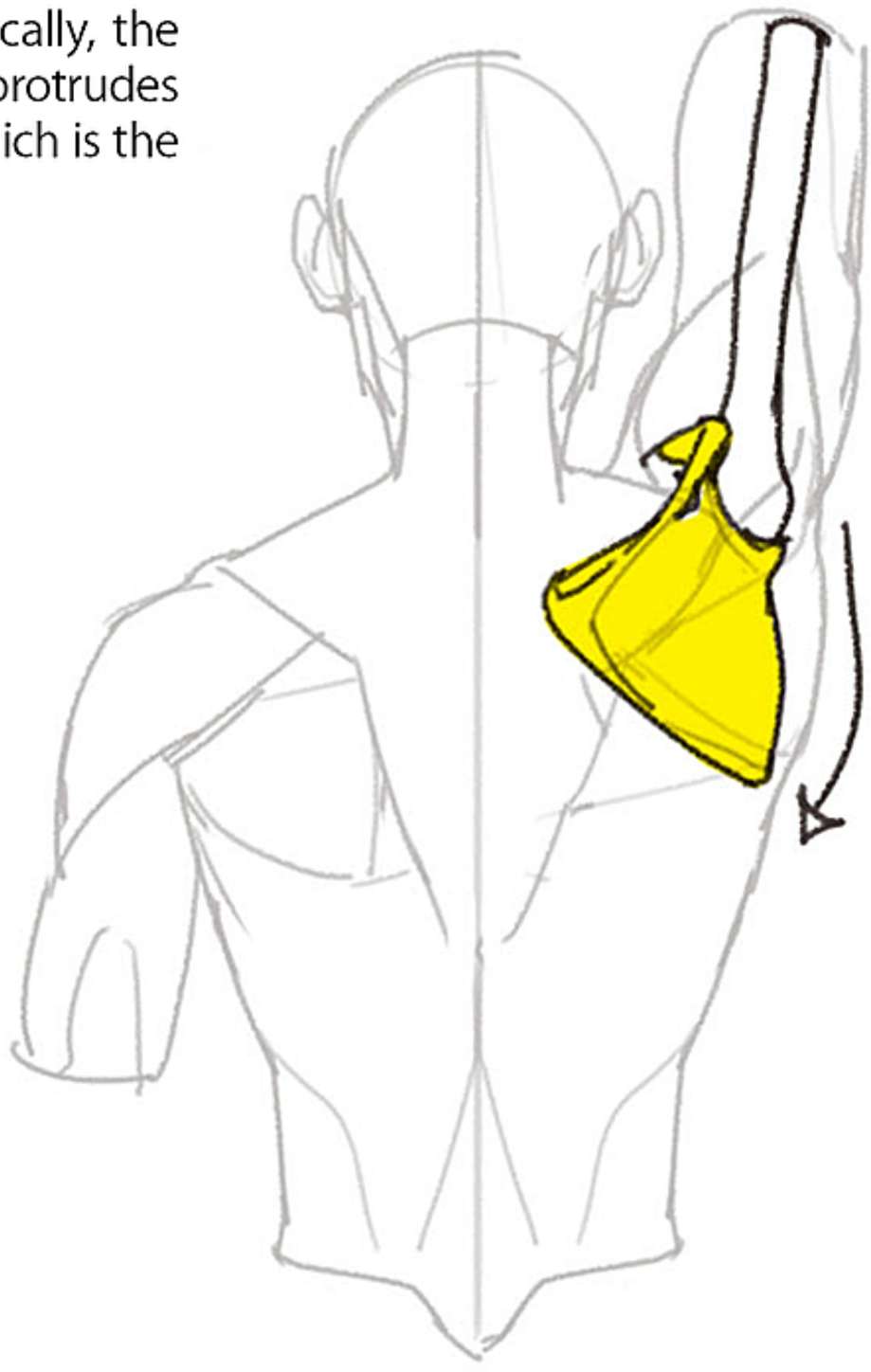


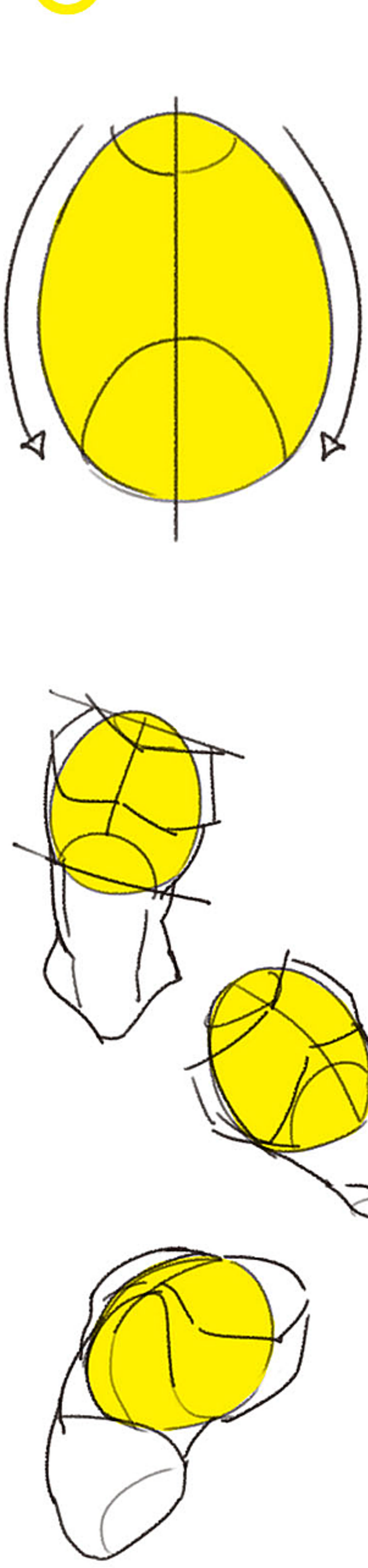


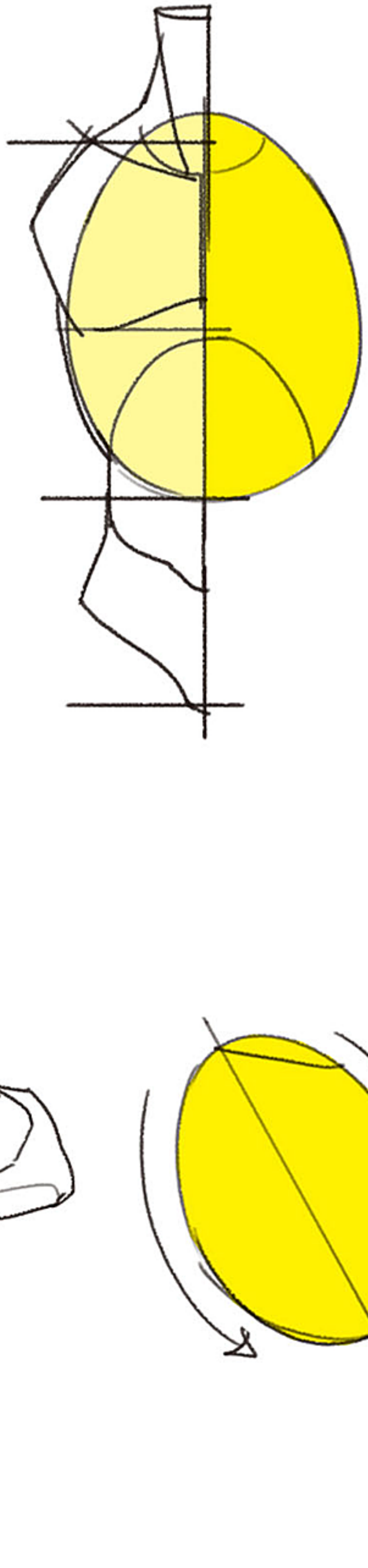


When the arm is raised vertically, the upper part of the back protrudes slighly due to the scapula, which is the shoulder bone.

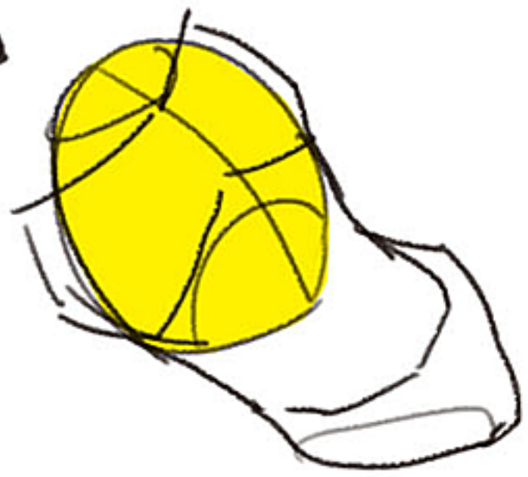


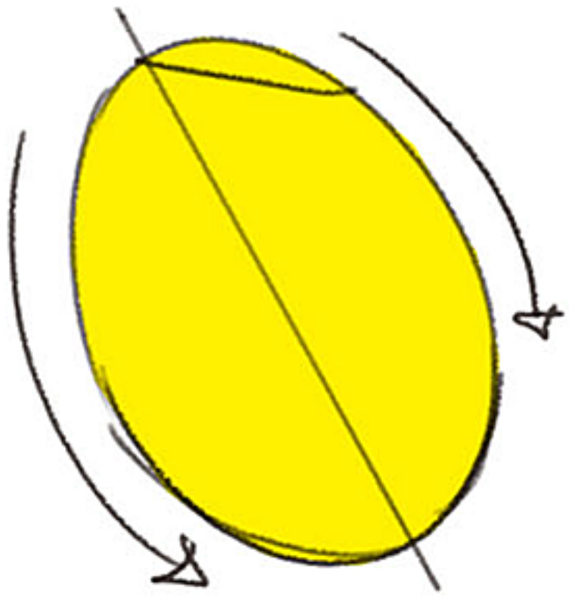


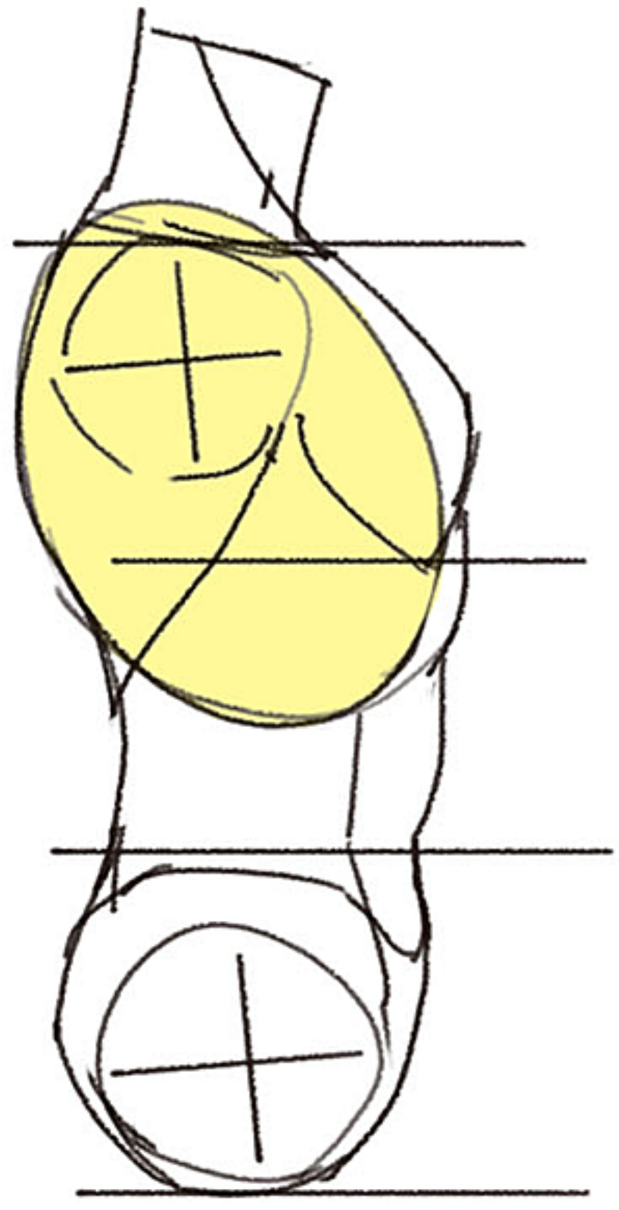


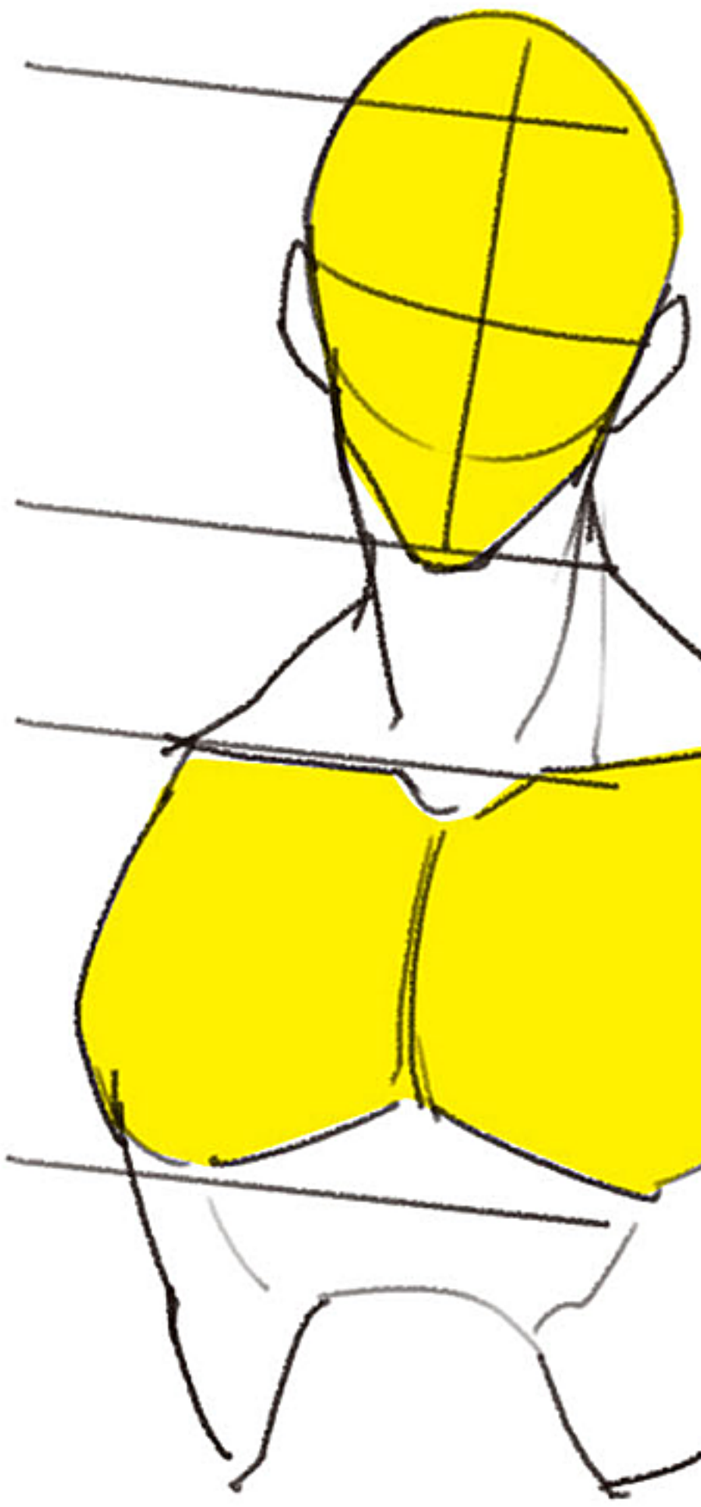


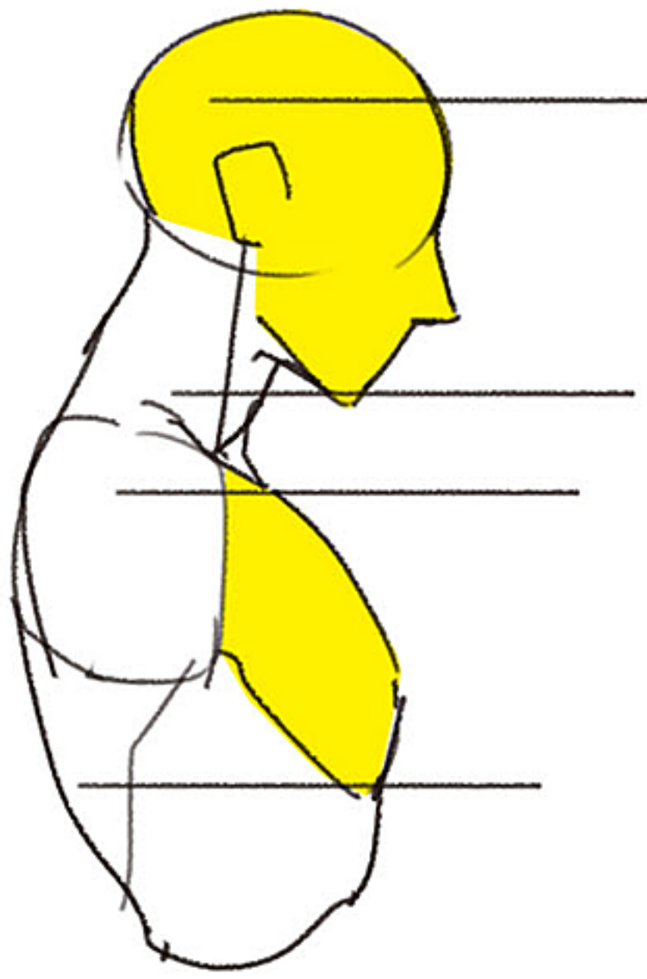
The chest area is drawn by recalling the shape of an egg, which is the form of the ribs.



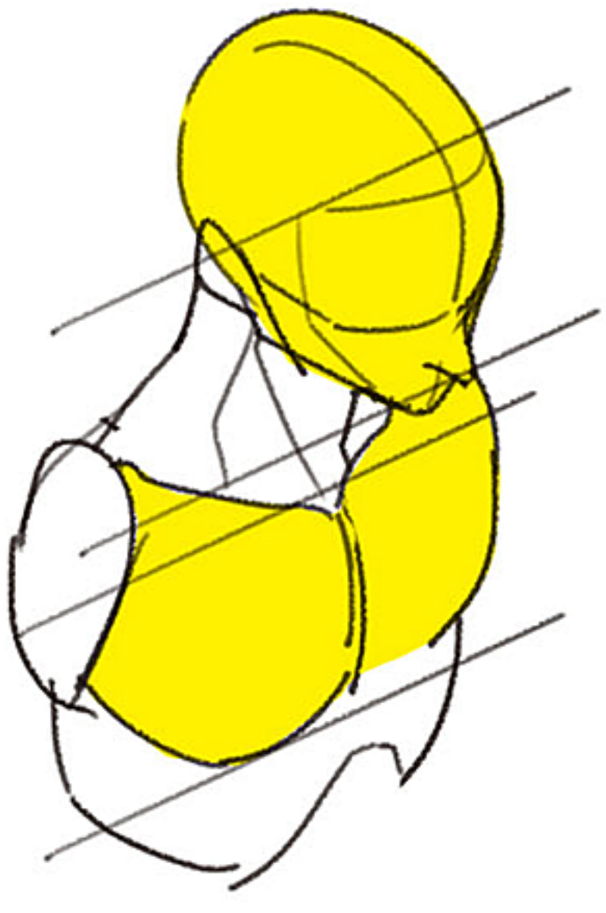


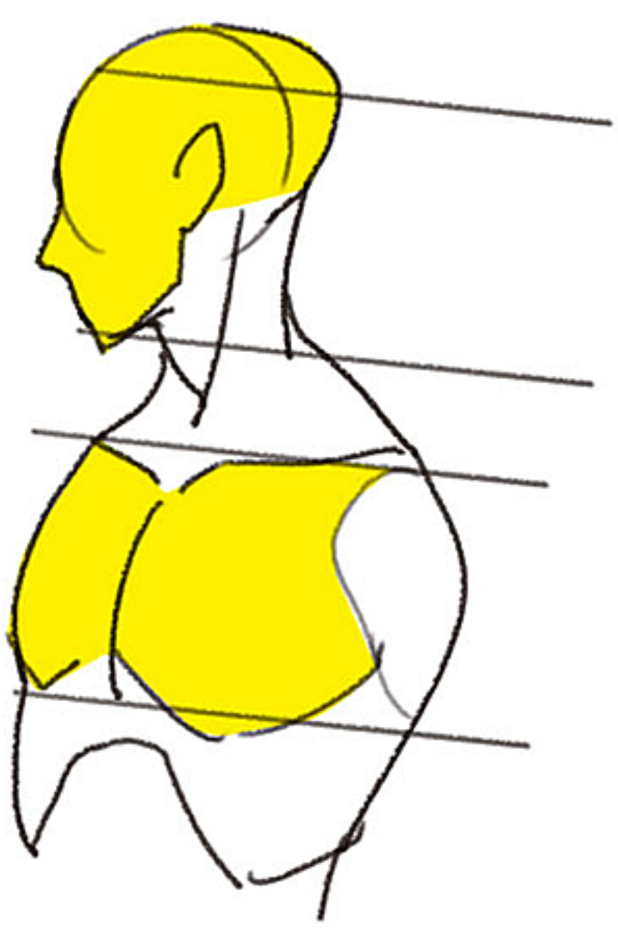


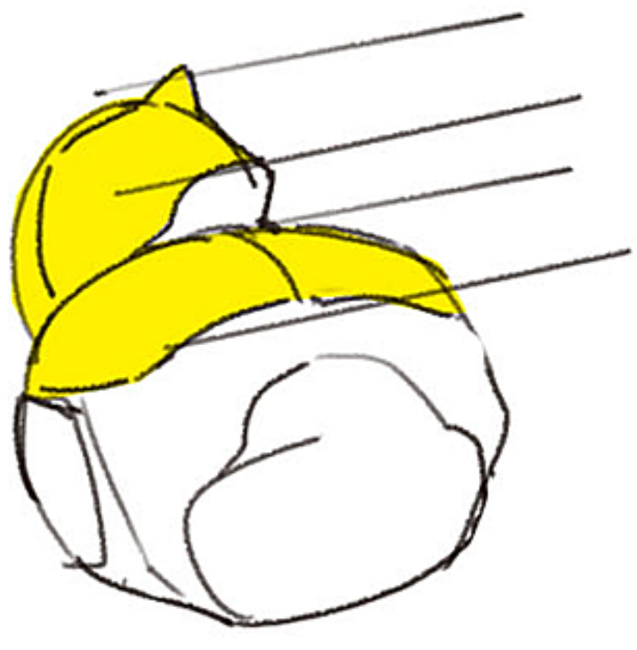


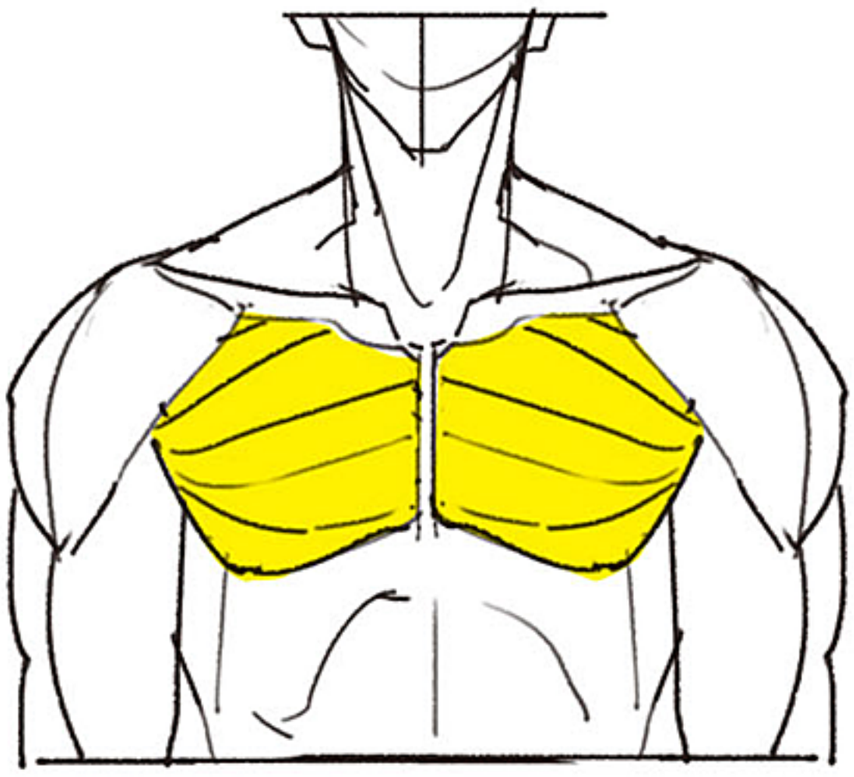


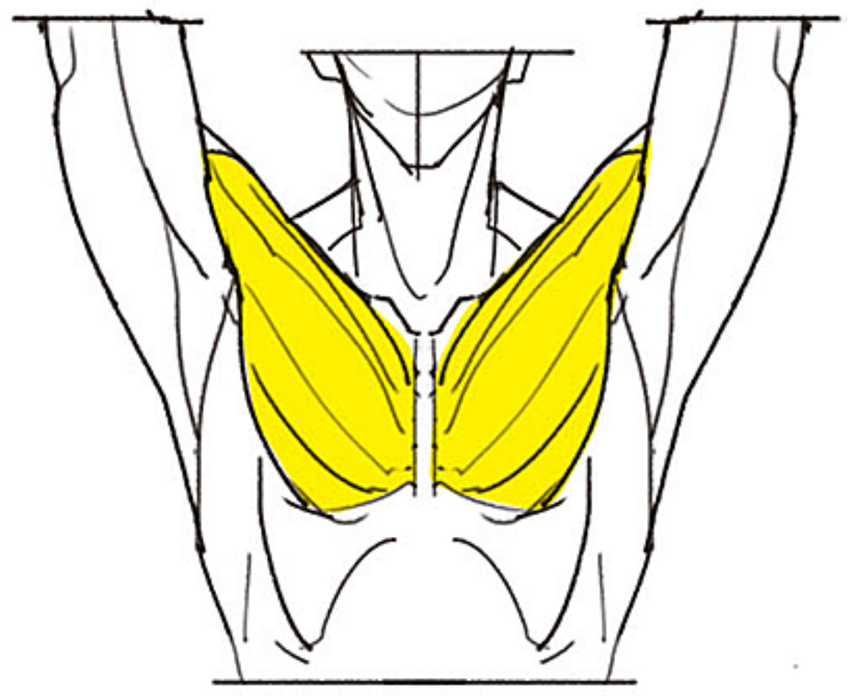
When drawing a chest size based on an adult, draw it similar ro or slightly smaller than the size of the head.

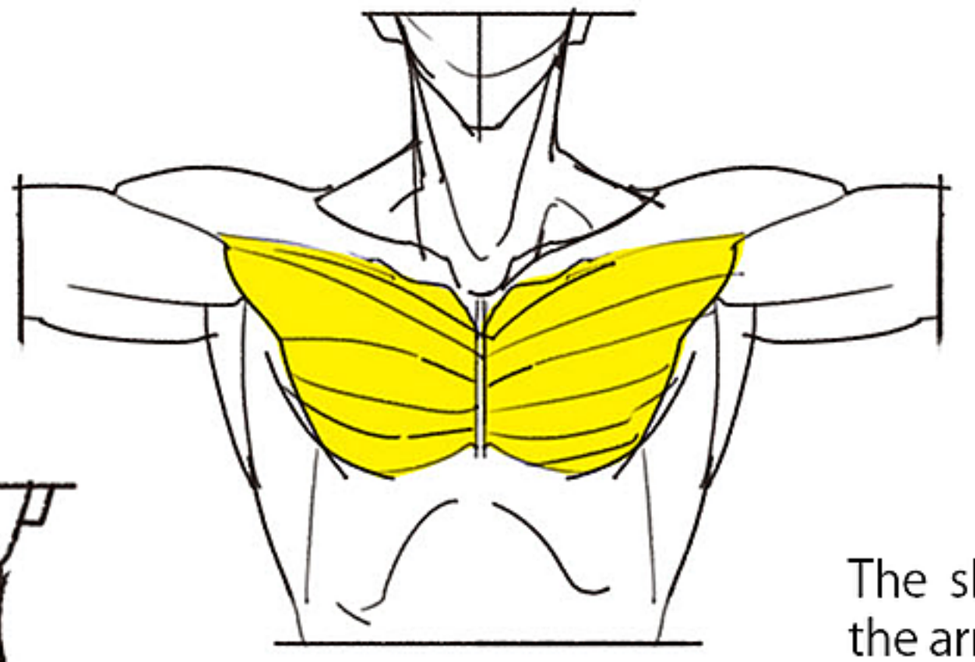




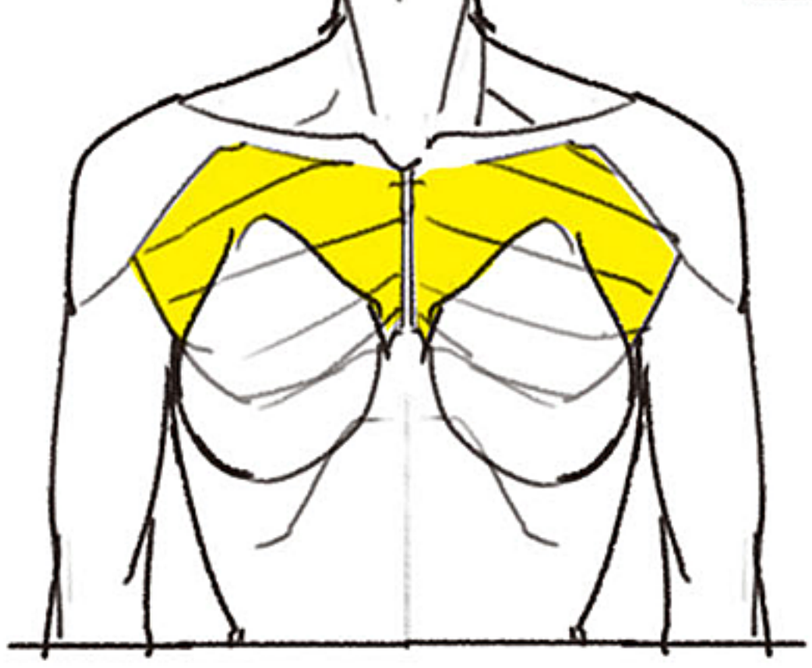


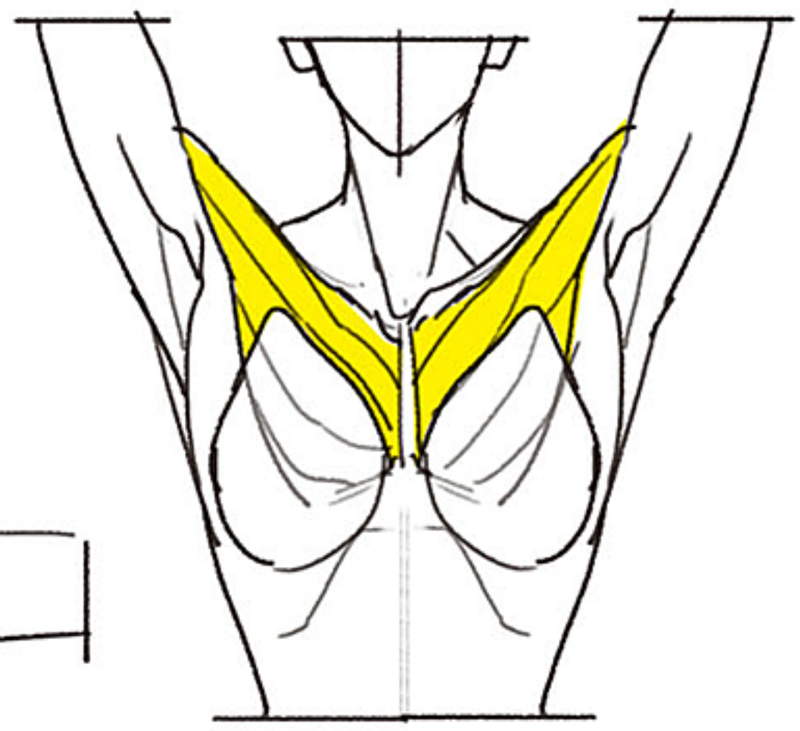


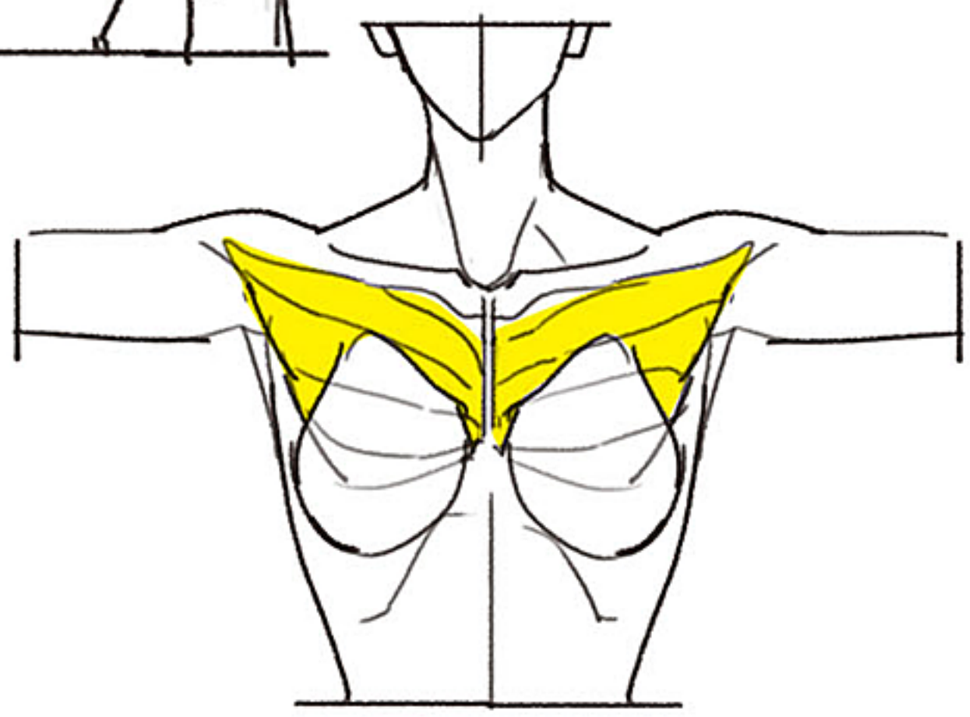


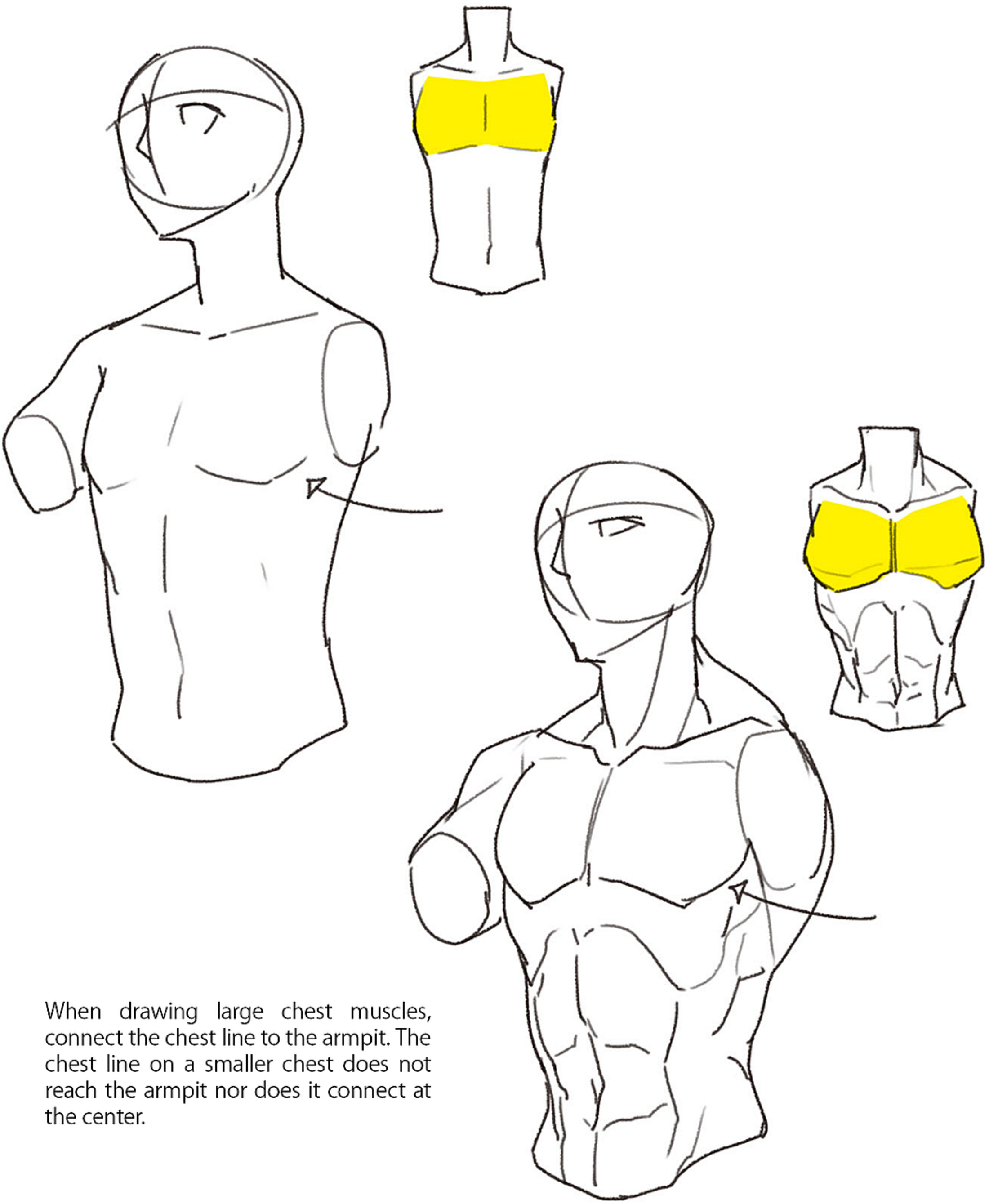


The shpae of the chest when the arm is lowered ad when it is raised changes as the muscles are pulled.



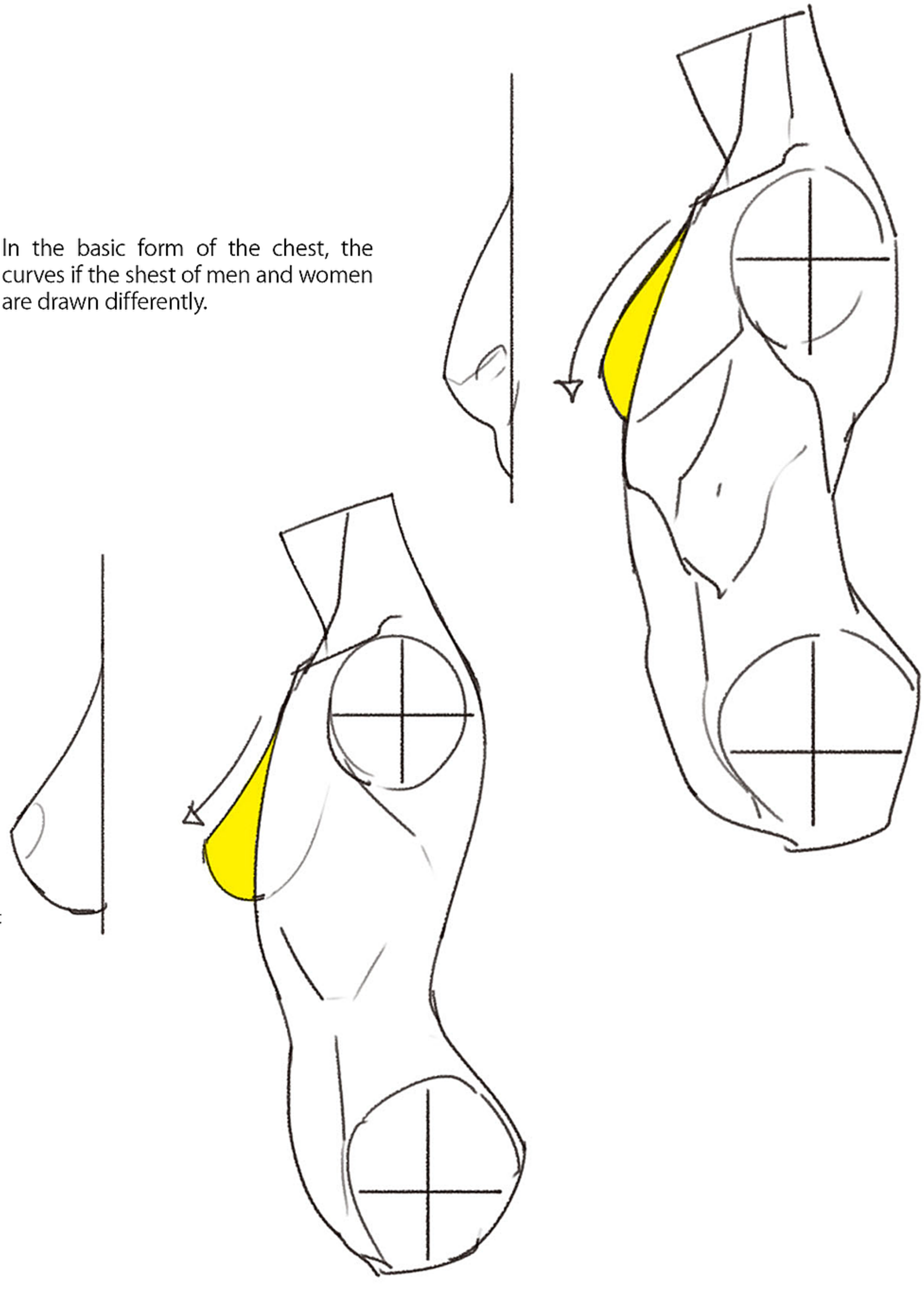






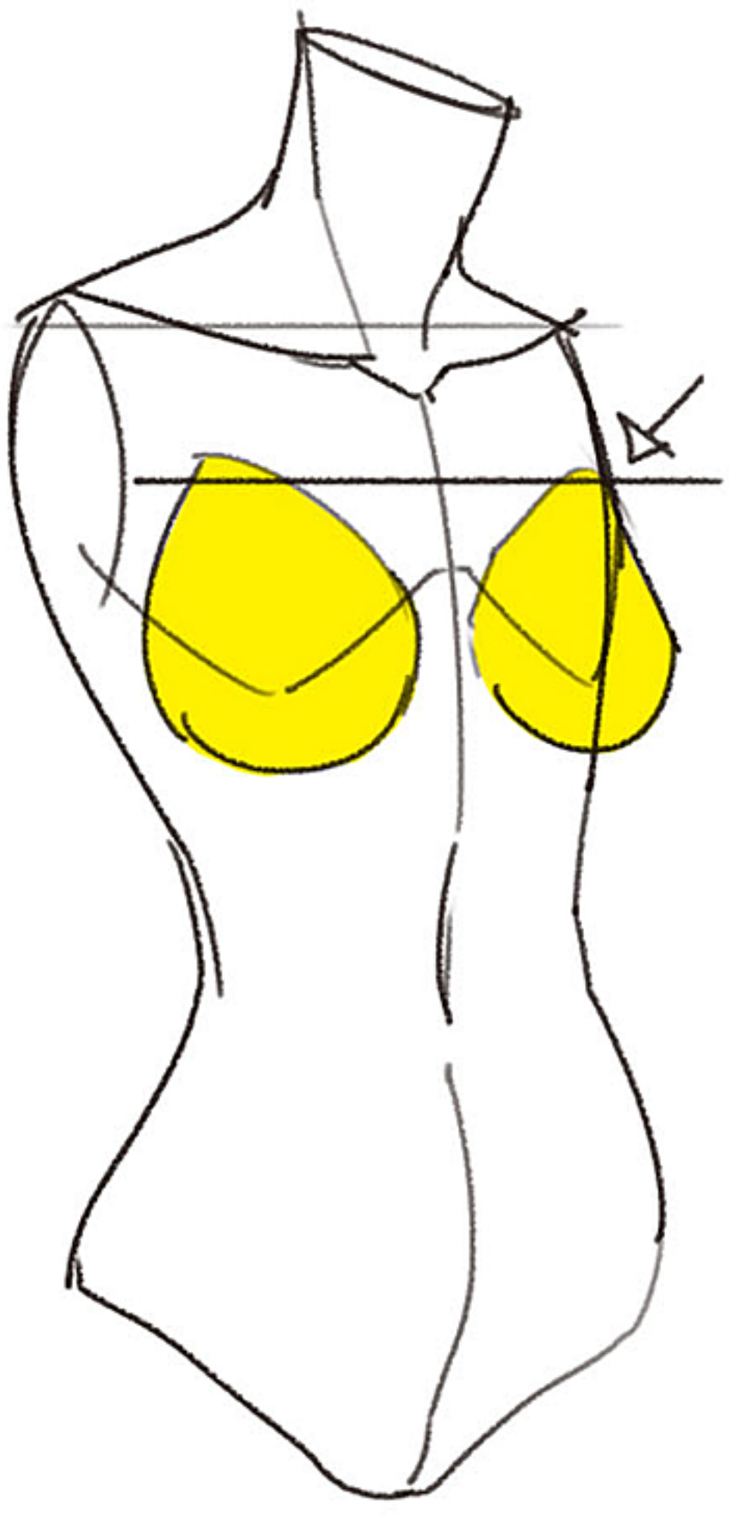
When drawing large chest muscles, connect the chest line to the armpit. The chest line on a smaller chest does not reach the armpit nor does it connect at the center.

In the basic form of the chest, the curves if the shest of men and women are drawn differently.

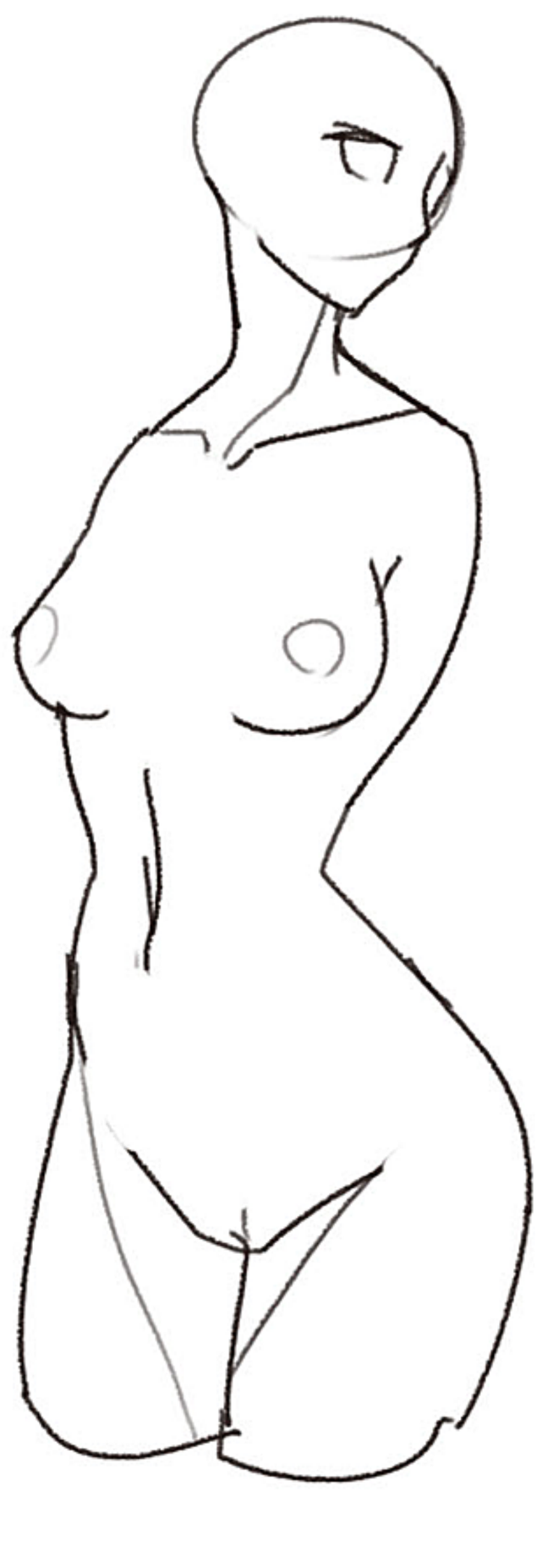


Upper body

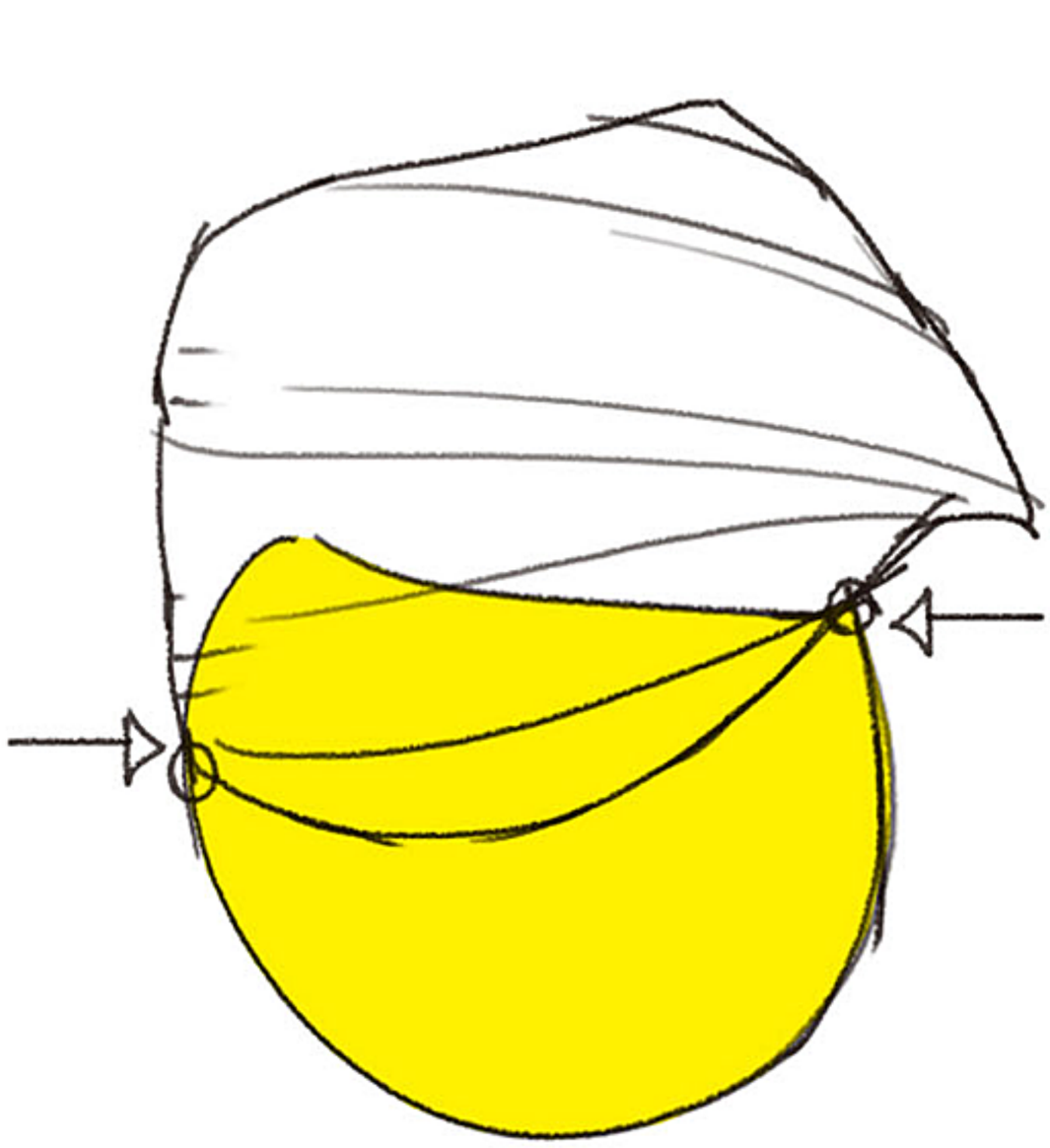
Chest

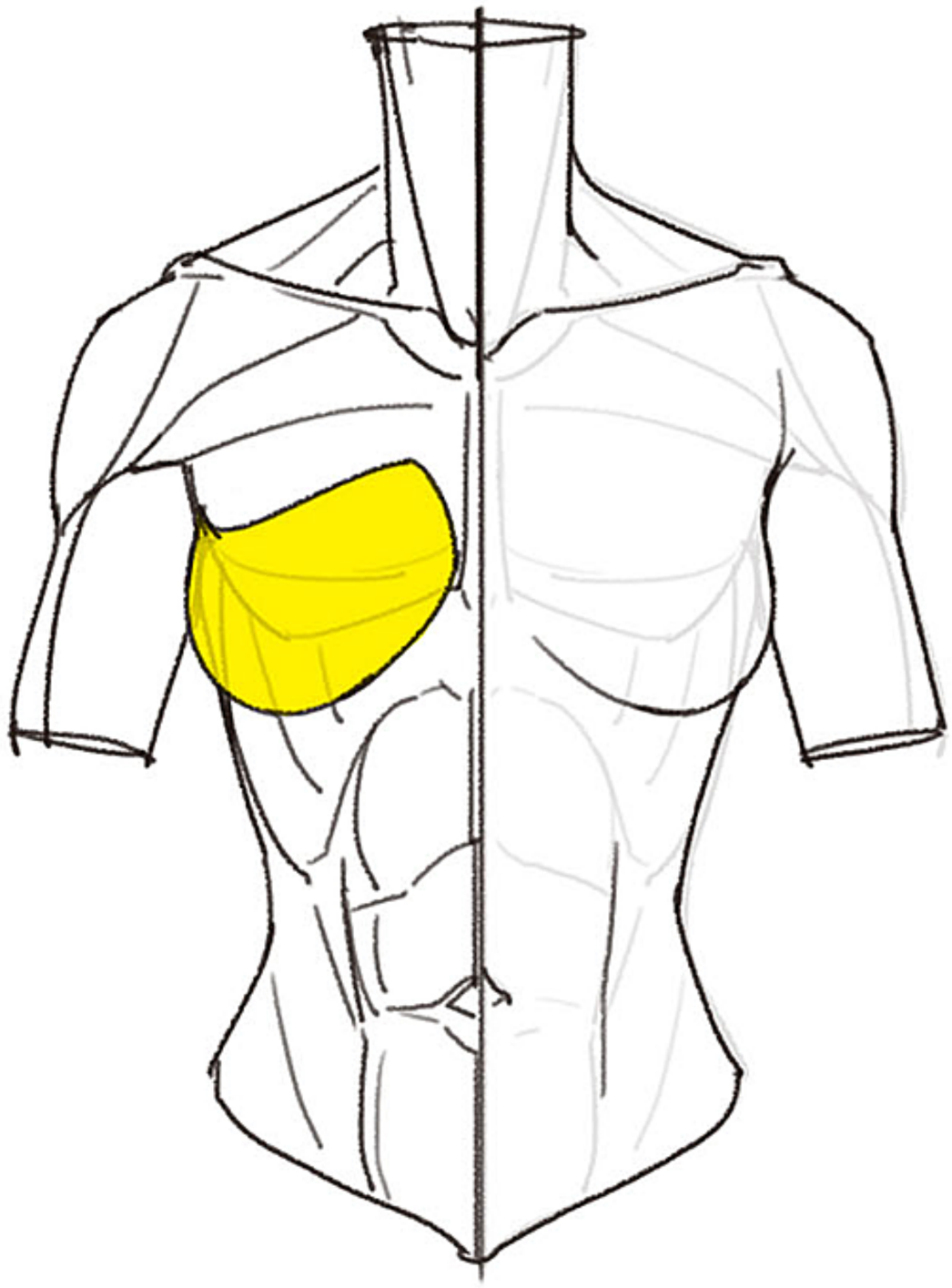


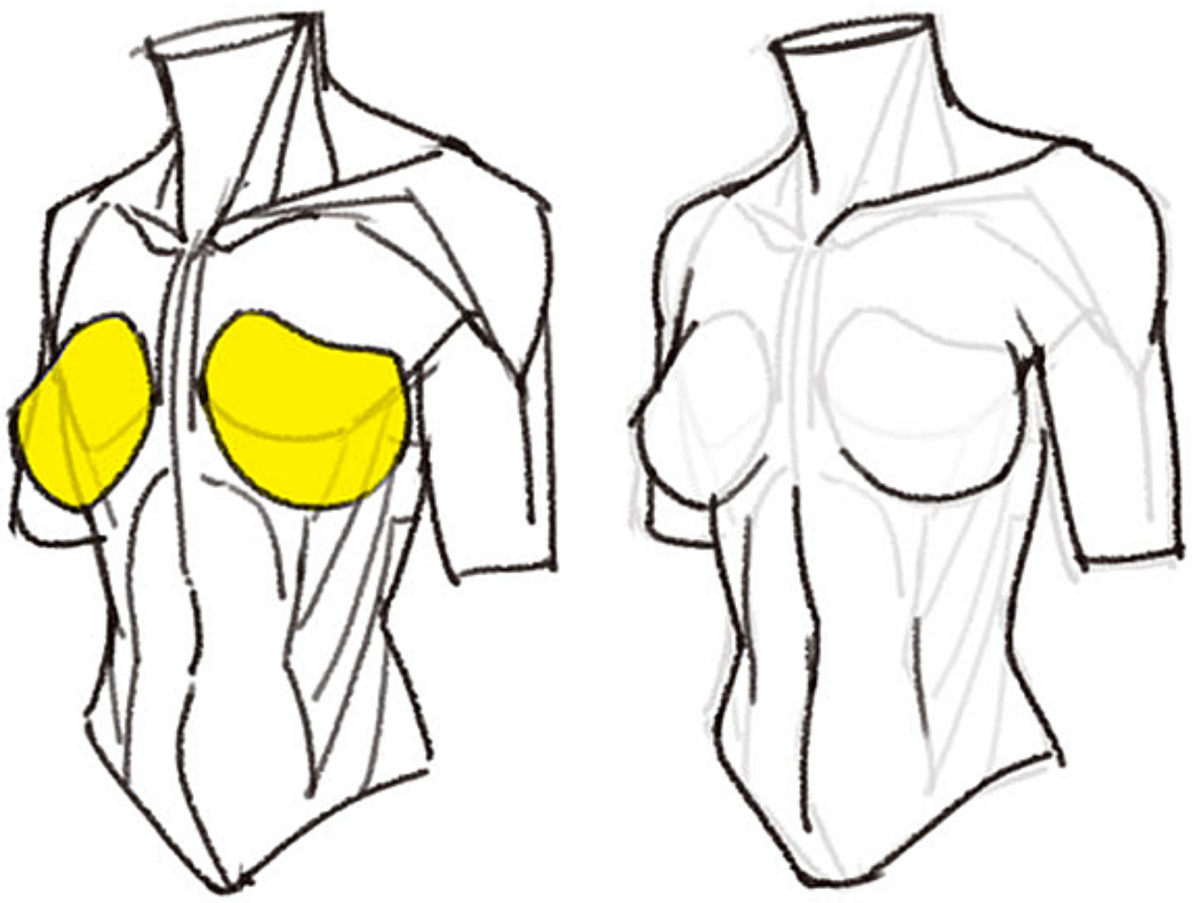
The female characters' chest starts lower than you think, so the shape of the curved breast is drawn from the middle of the male breast.



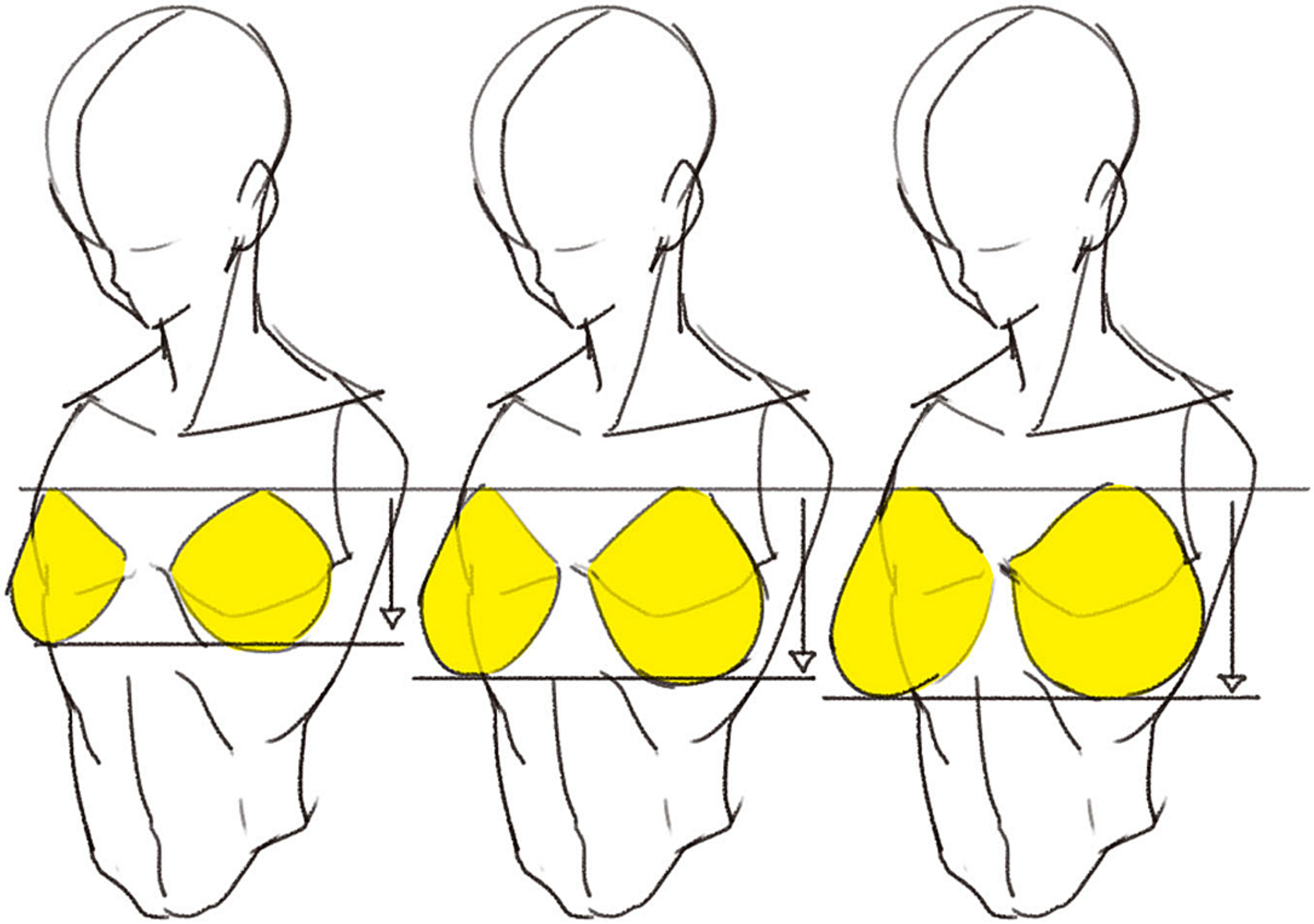
Women's breasts are made up of fatty tissue.



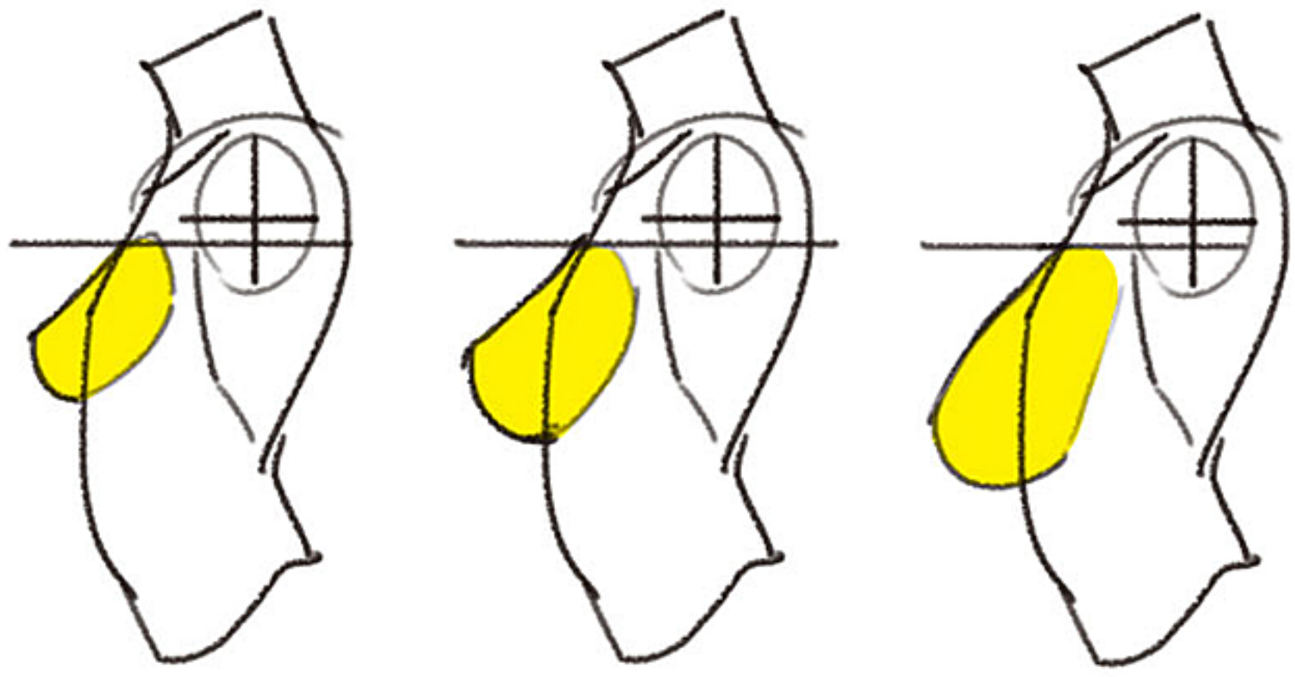




Since fat is attached to both ends of a woman's chest muscles, draw the chest line with reference to the chest muscles.

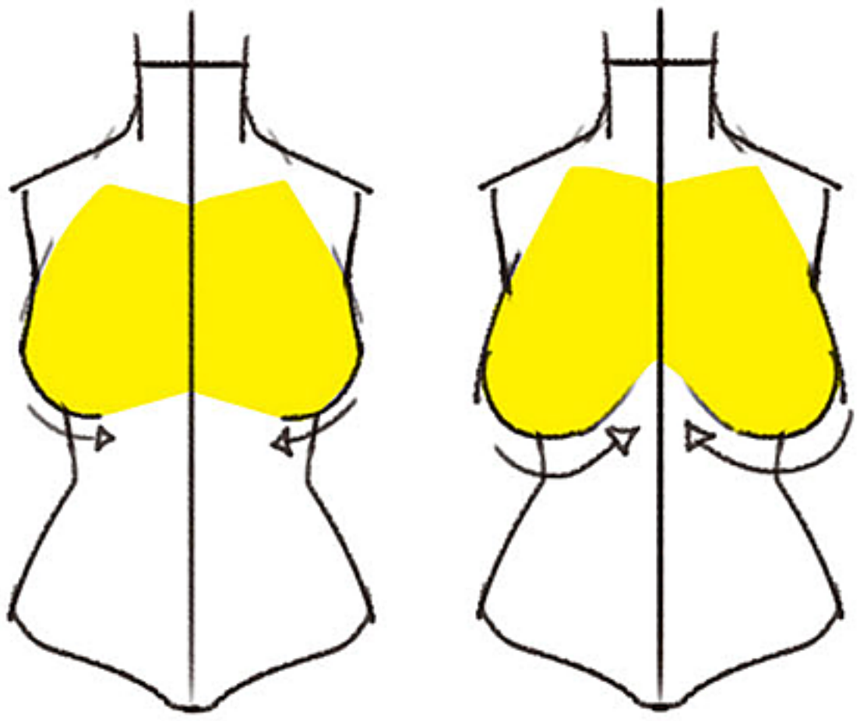


A woman's chest is fat, not muscle. Therefore, the position of the uper chest does not change according to the size of the chest, but the lower chest does.

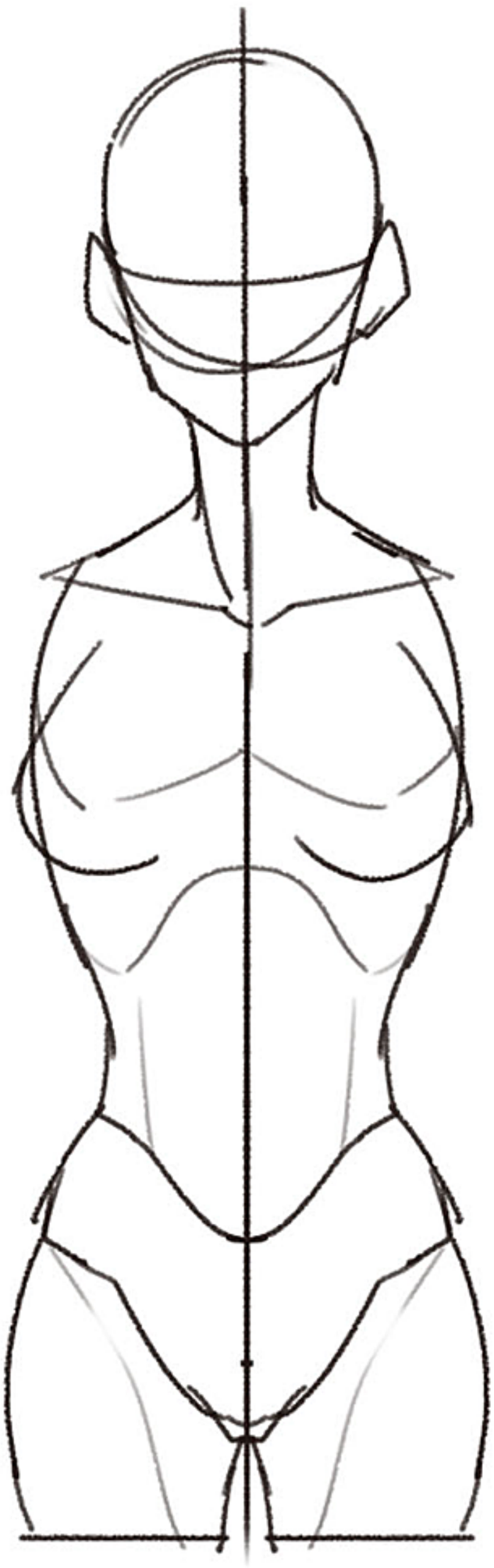


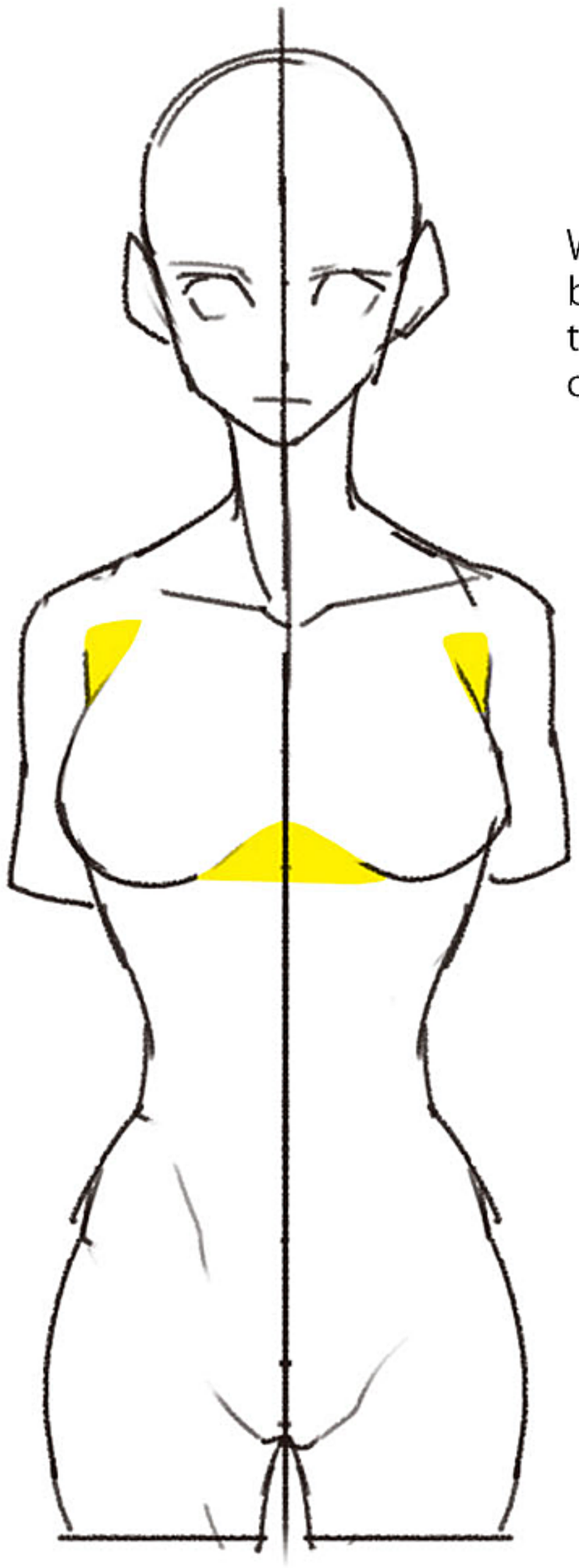
Upper body

Chest

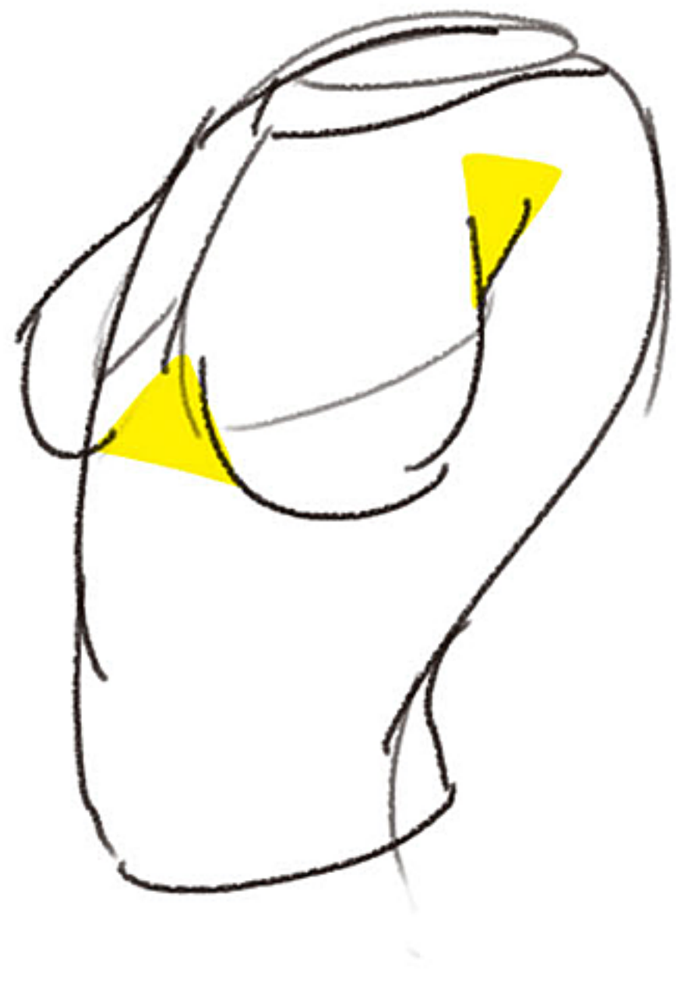


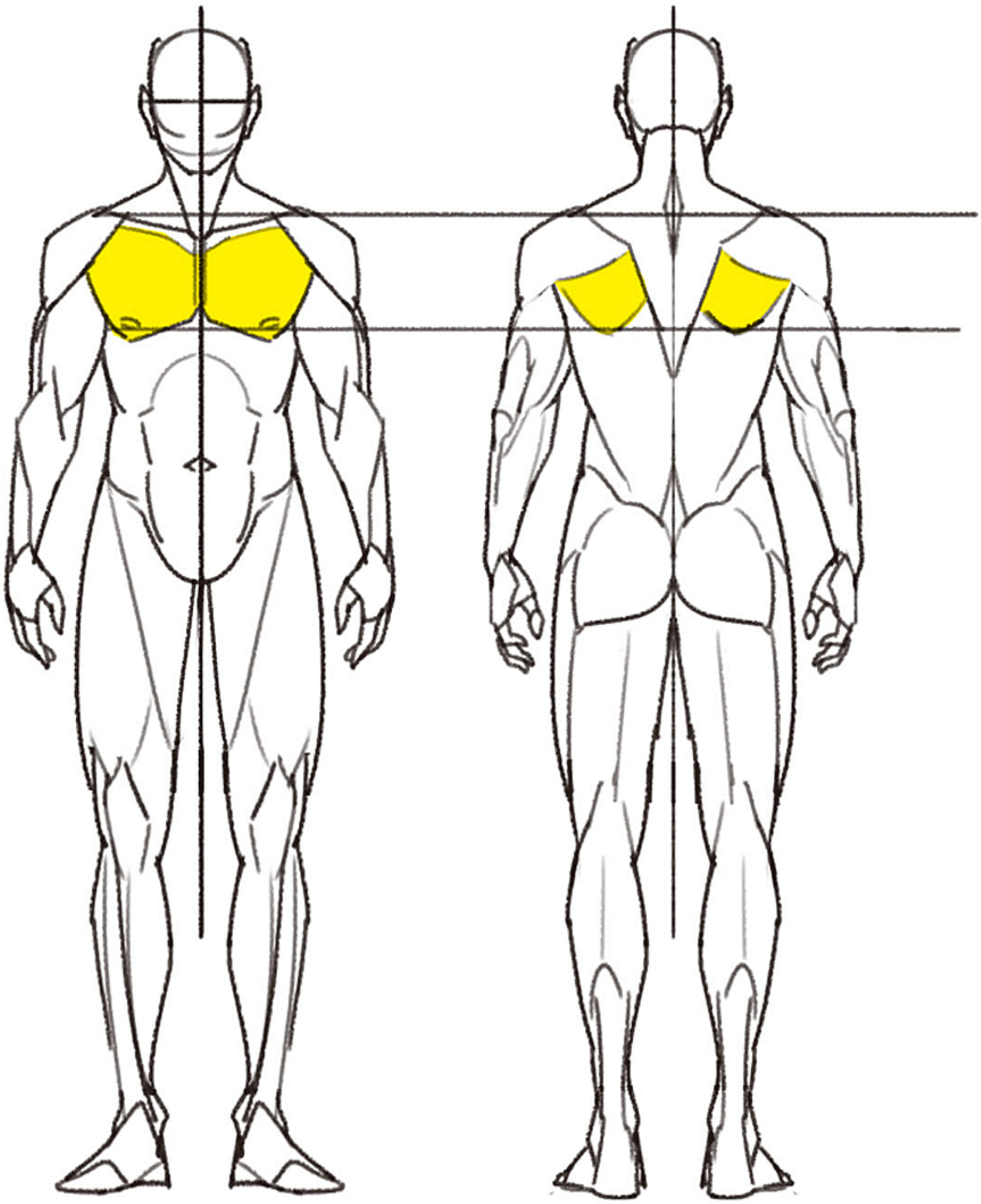
Depending on the size of the breasts, the length of the lower breast line should be changed.



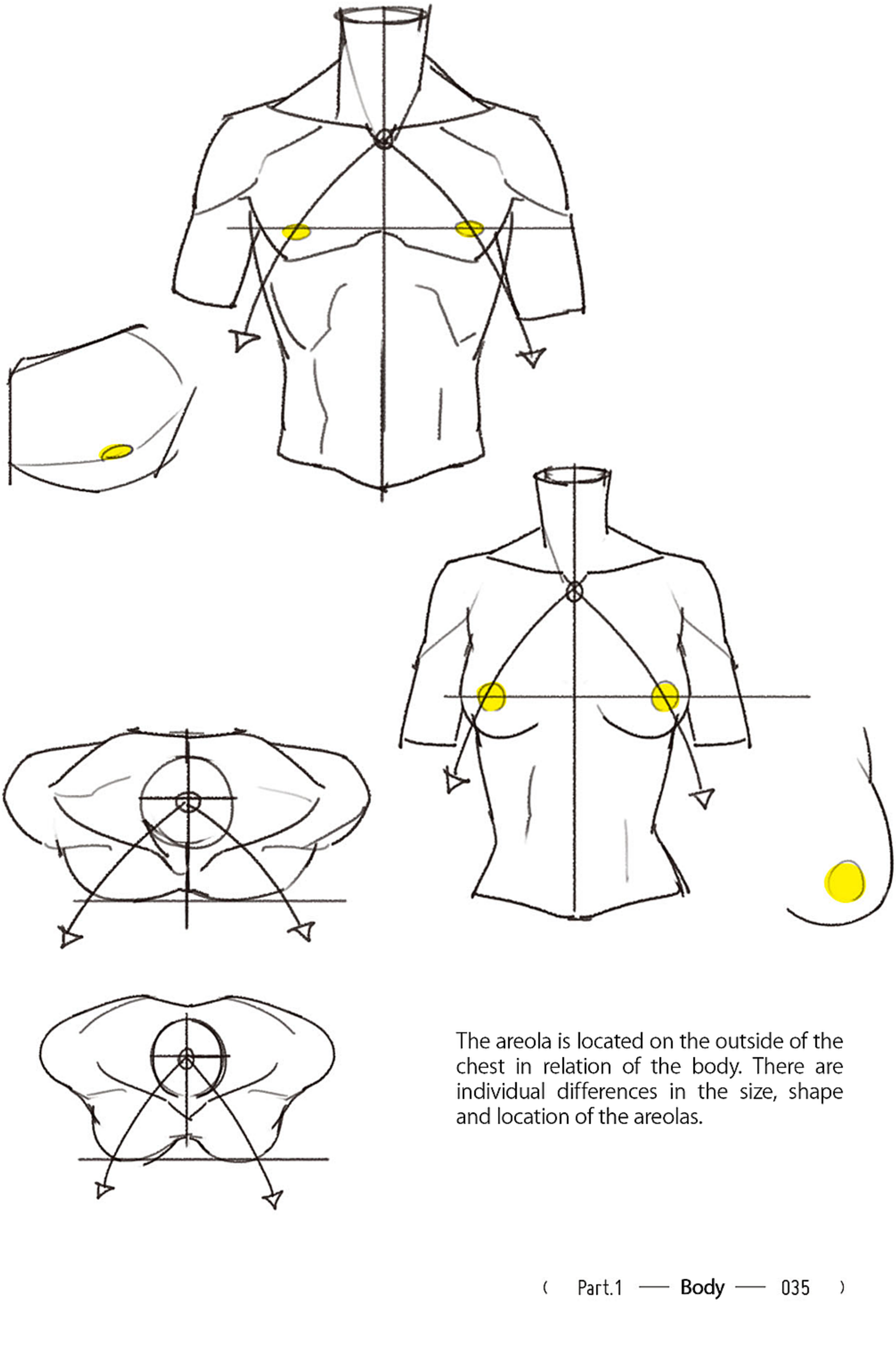


When drawing the shilouette of breasts, it helps to imagine three triangles, two in the armpit and one at the center of the chest.

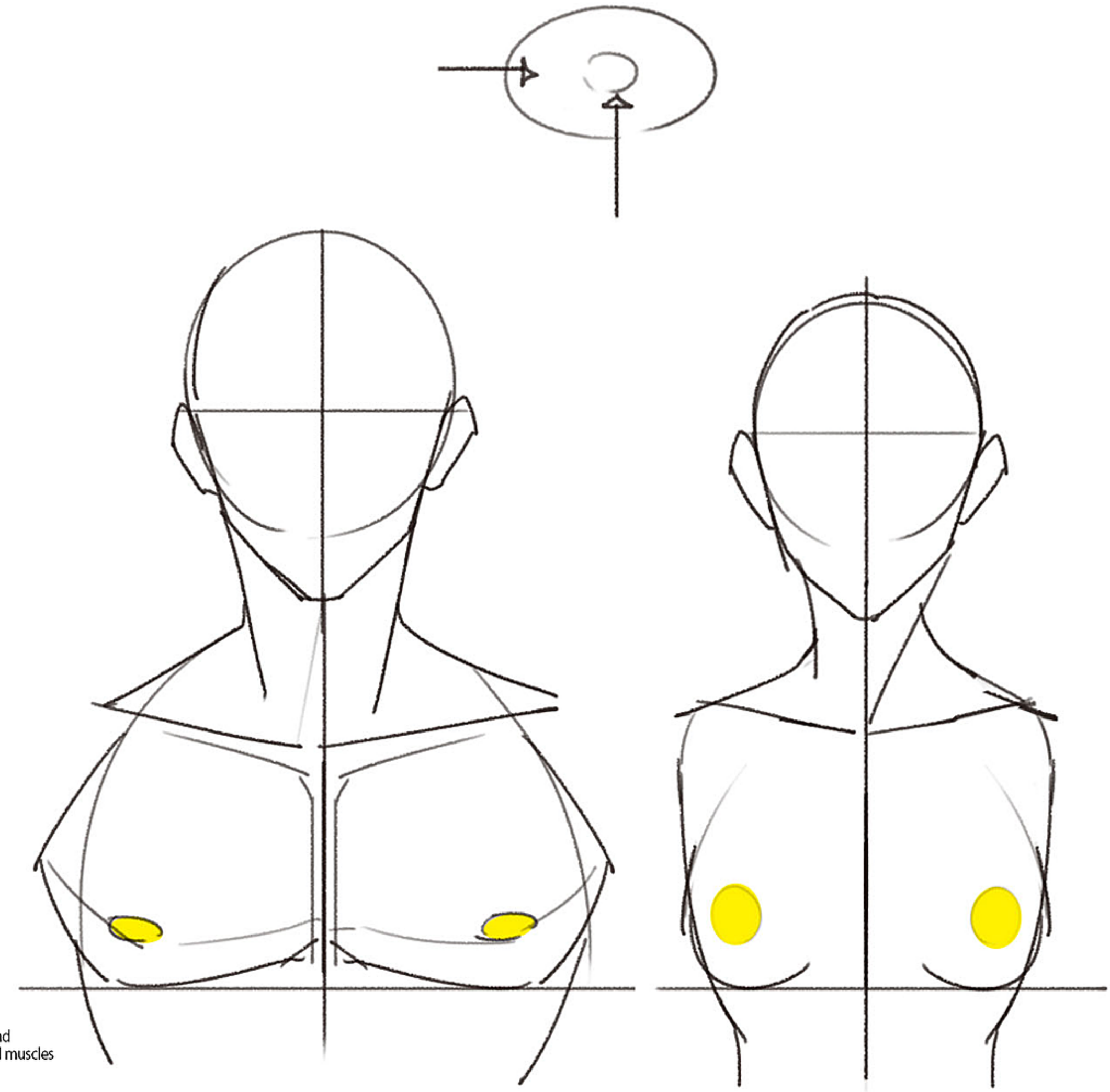




The position of the nipple on the front chest and the position of the scapula on the back are the same.



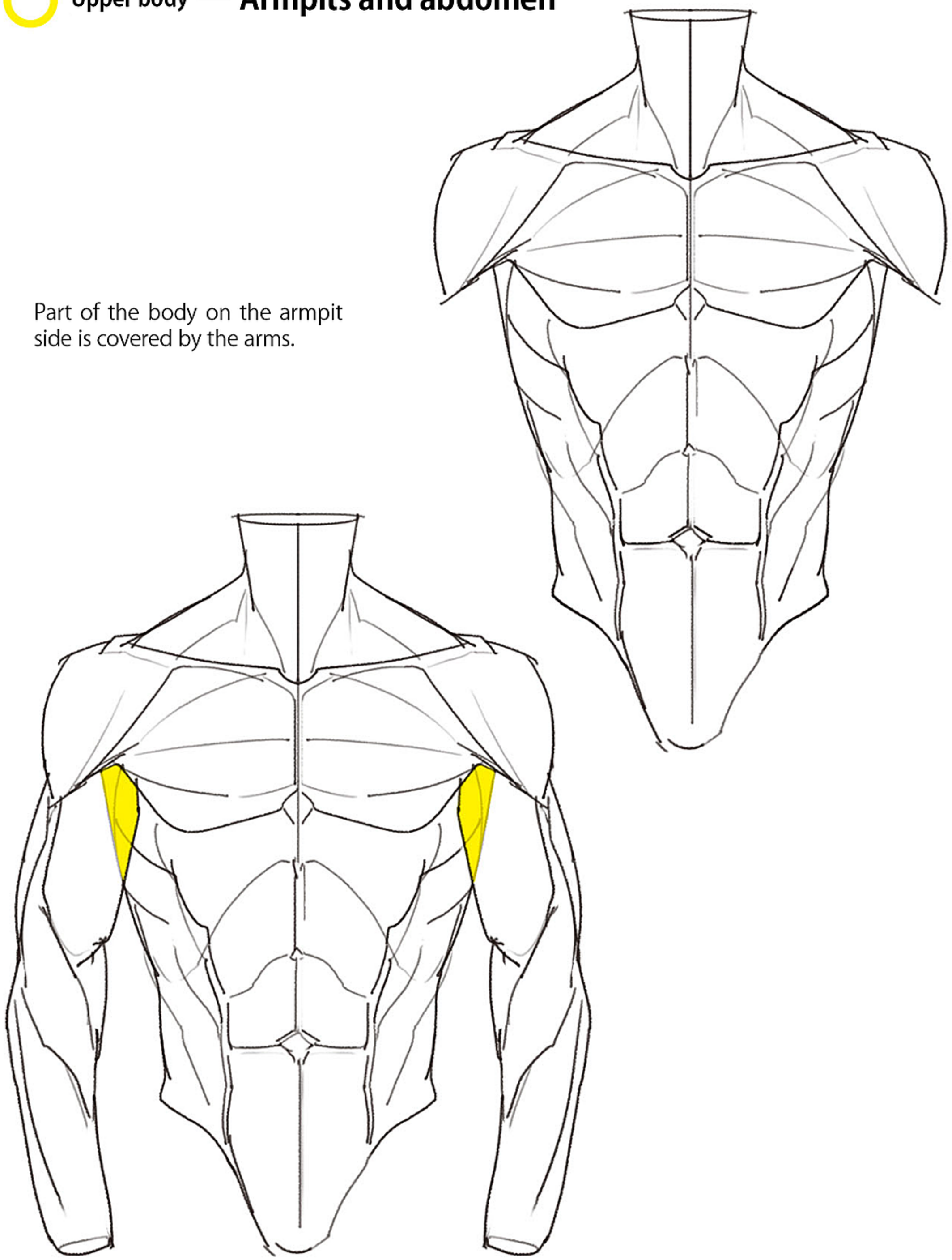
The areola is located on the outside of the chest in relation of the body. There are individual differences in the size, shape and location of the areolas.

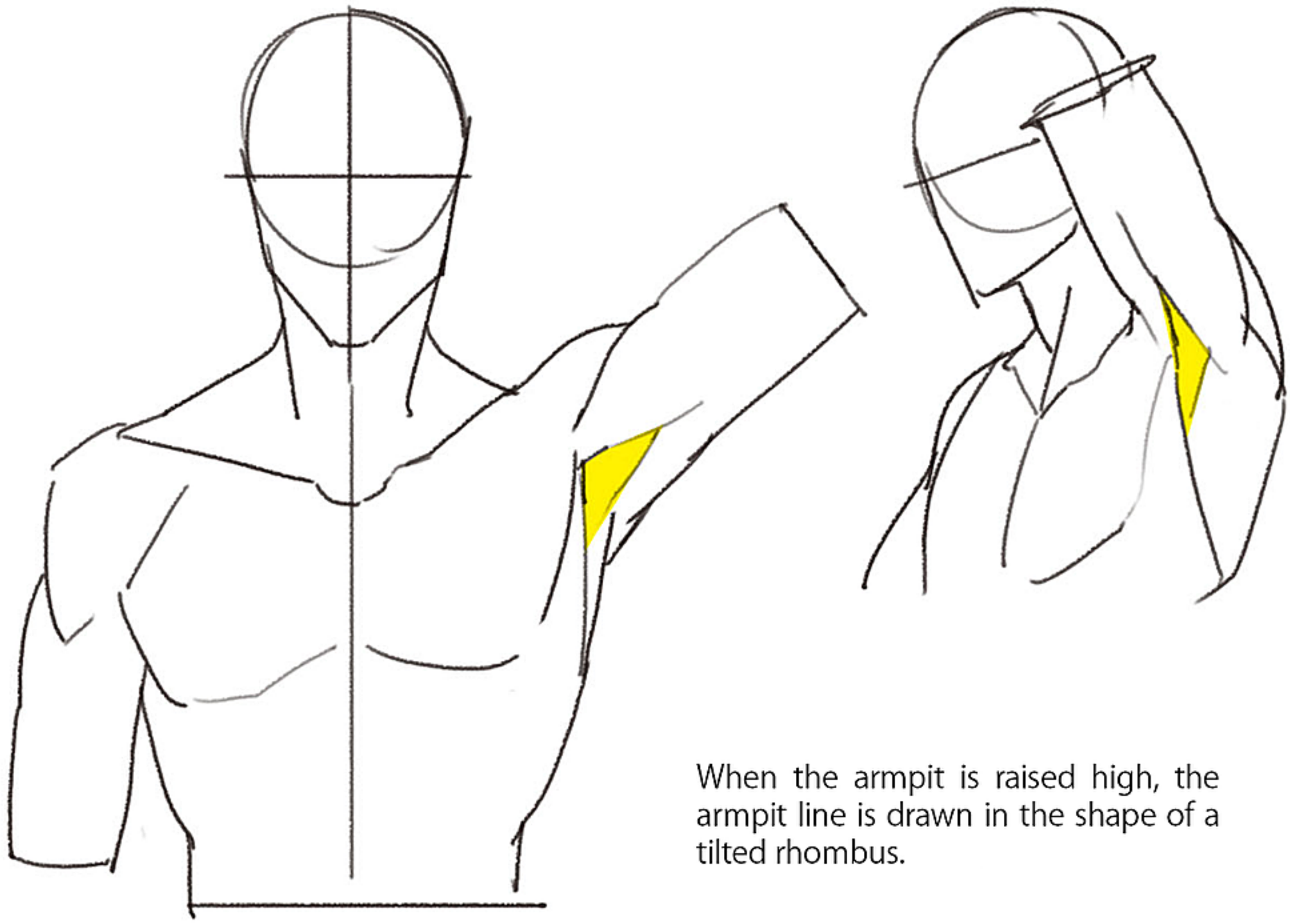


The shape of the areola is oval for men
and circular for women.

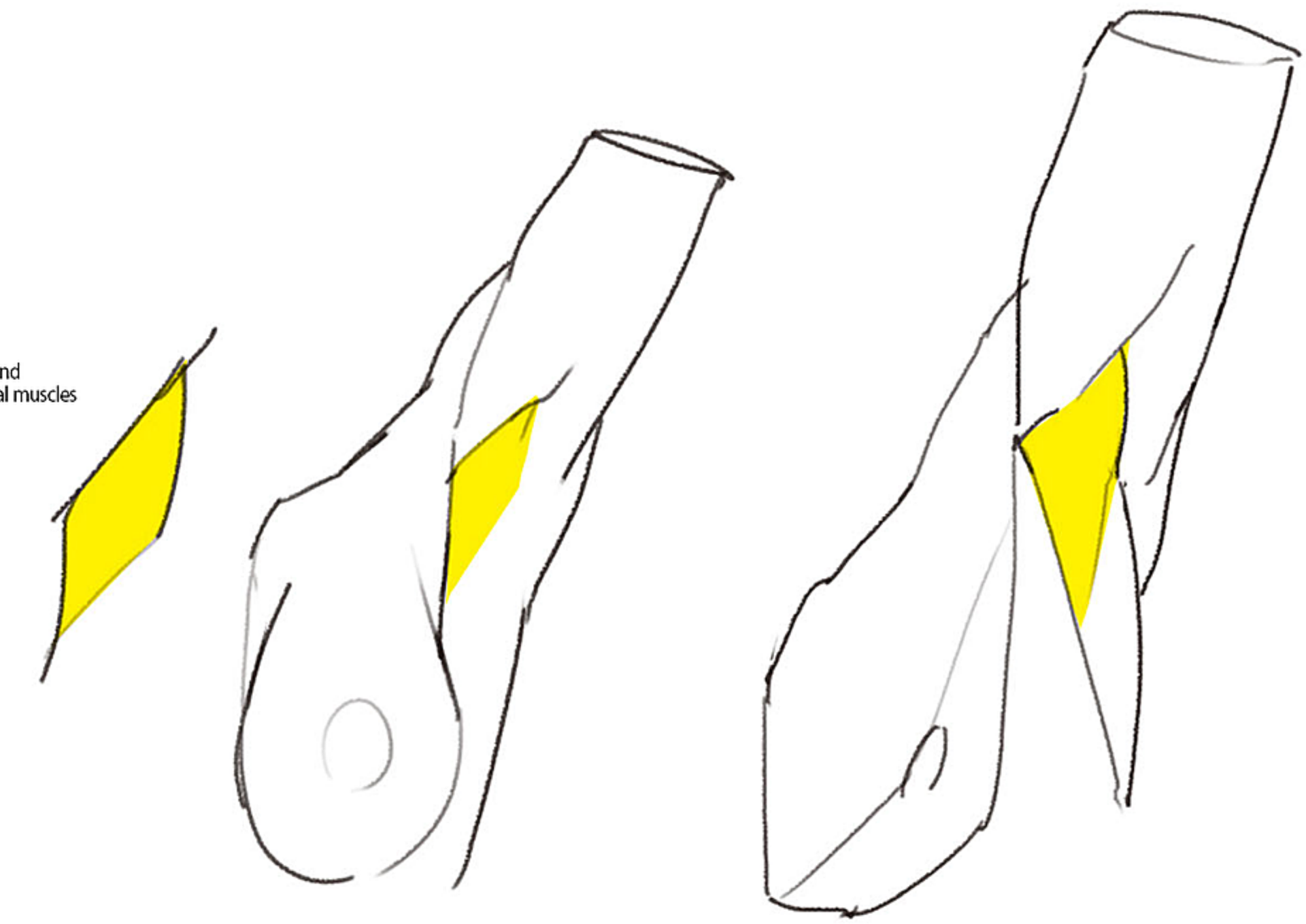
Upper body — Armpits and abdomen

Part of the body on the armpit side is covered by the arms.

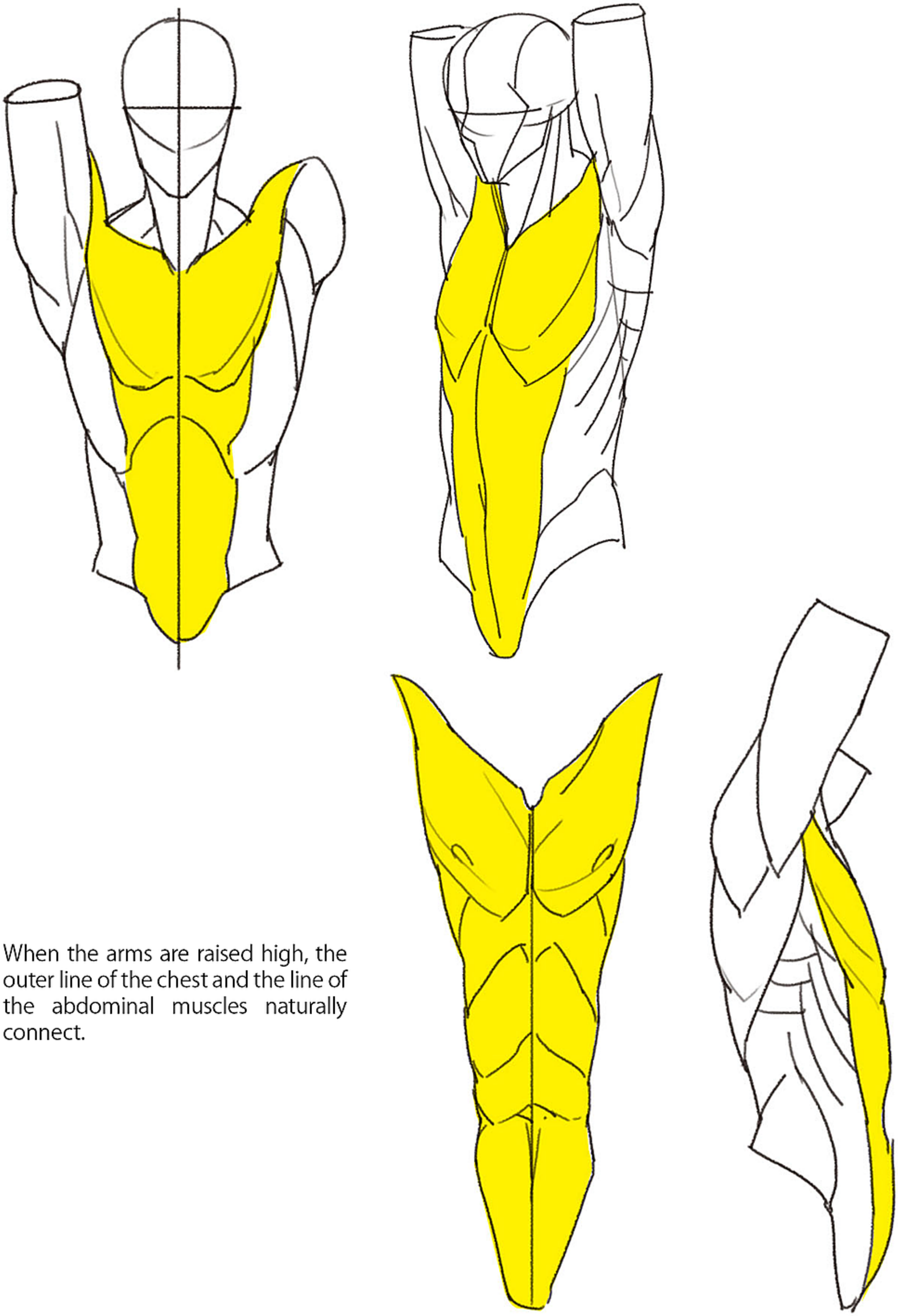




When the armpit is raised high, the armpit line is drawn in the shape of a tilted rhombus.

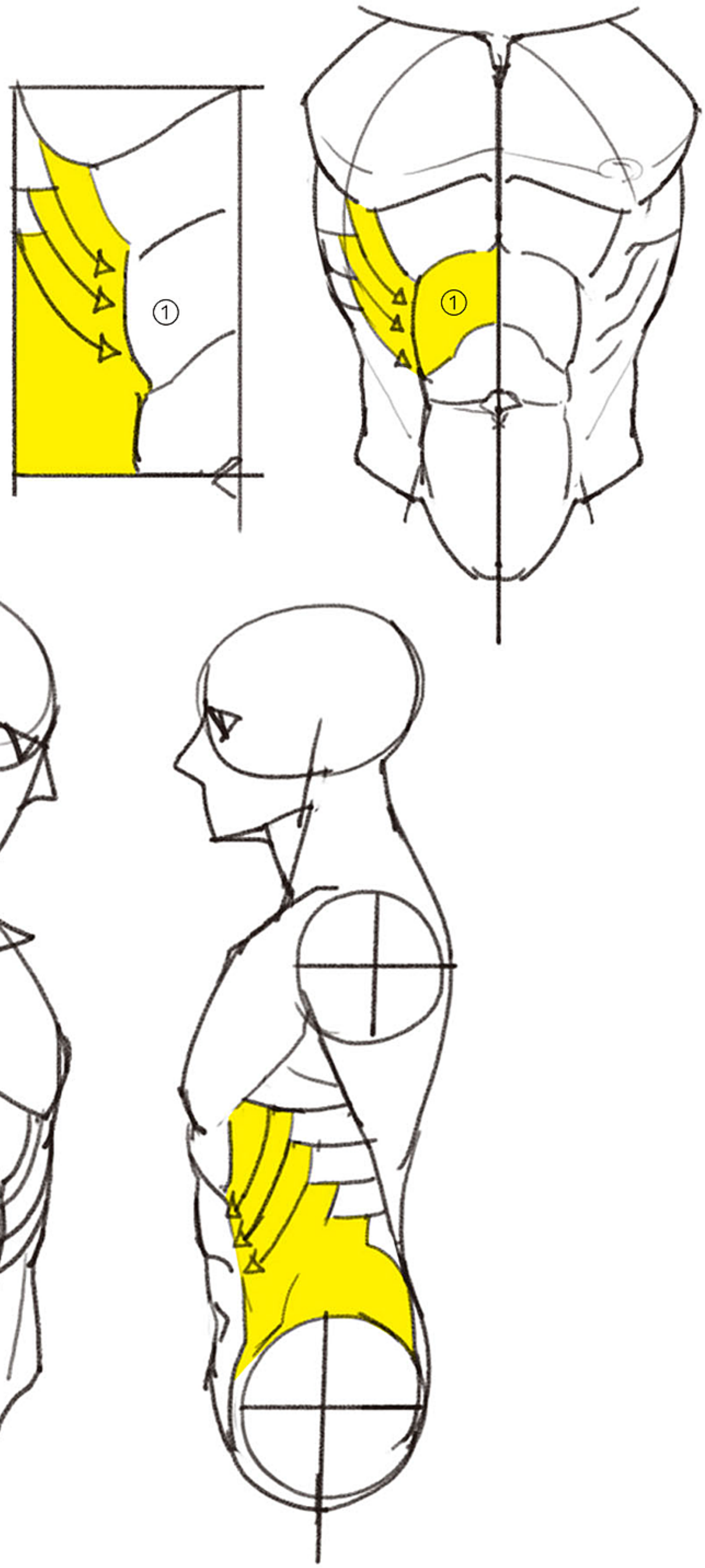


Armpits and abdominal muscles



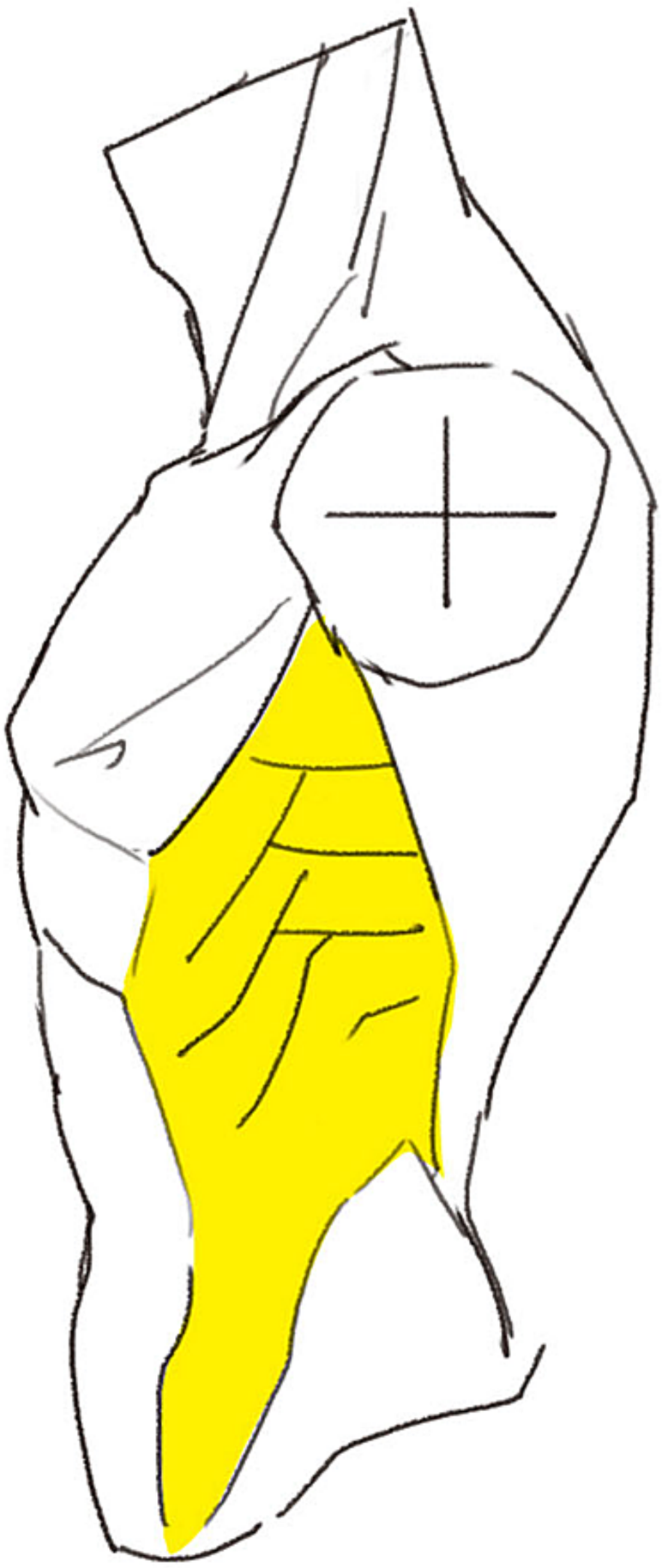
When the arms are raised high, the outer line of the chest and the line of the abdominal muscles naturally connect.

Draw the curves at the location of the abdominal muscles (①) to create the flow of the external oblique abdominal muscles.

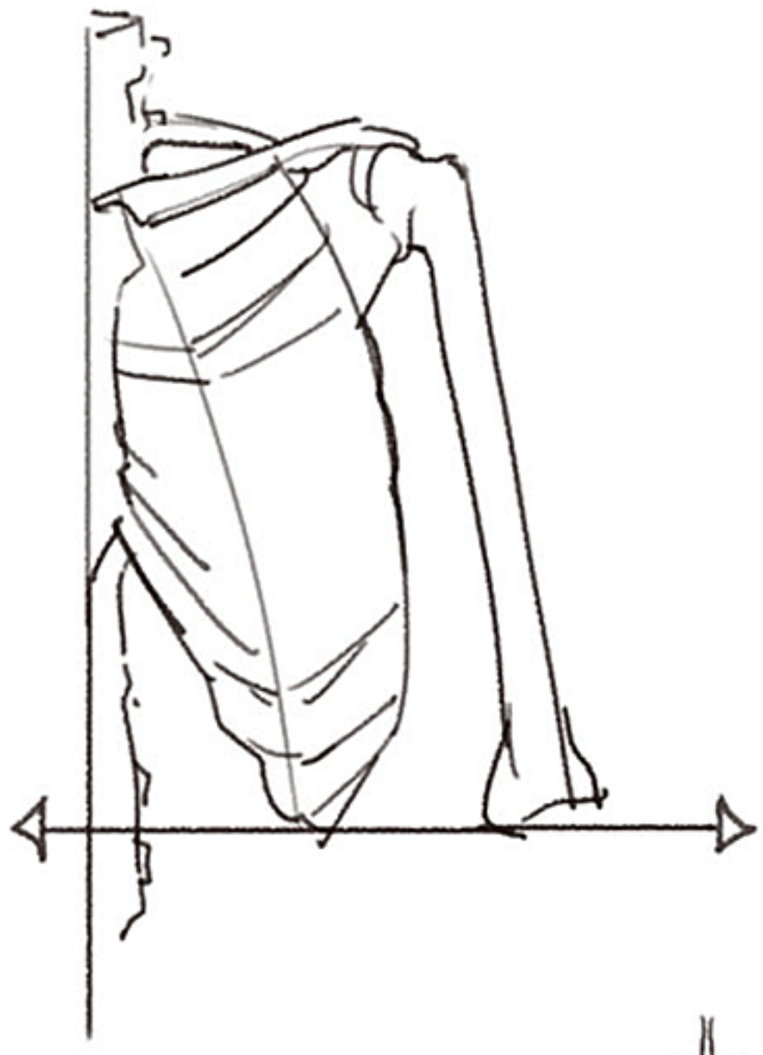


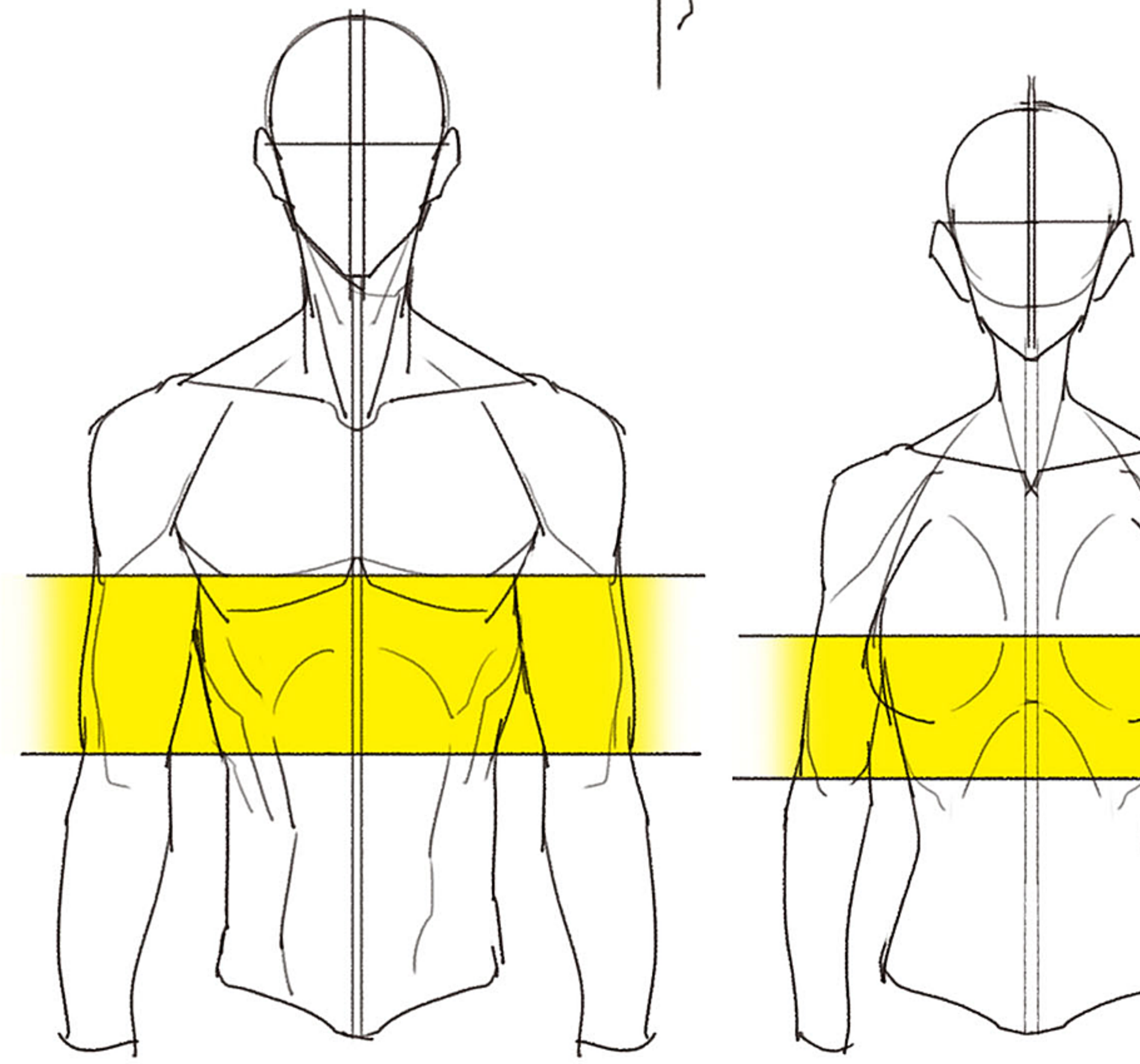
Armpits and abdominal muscles

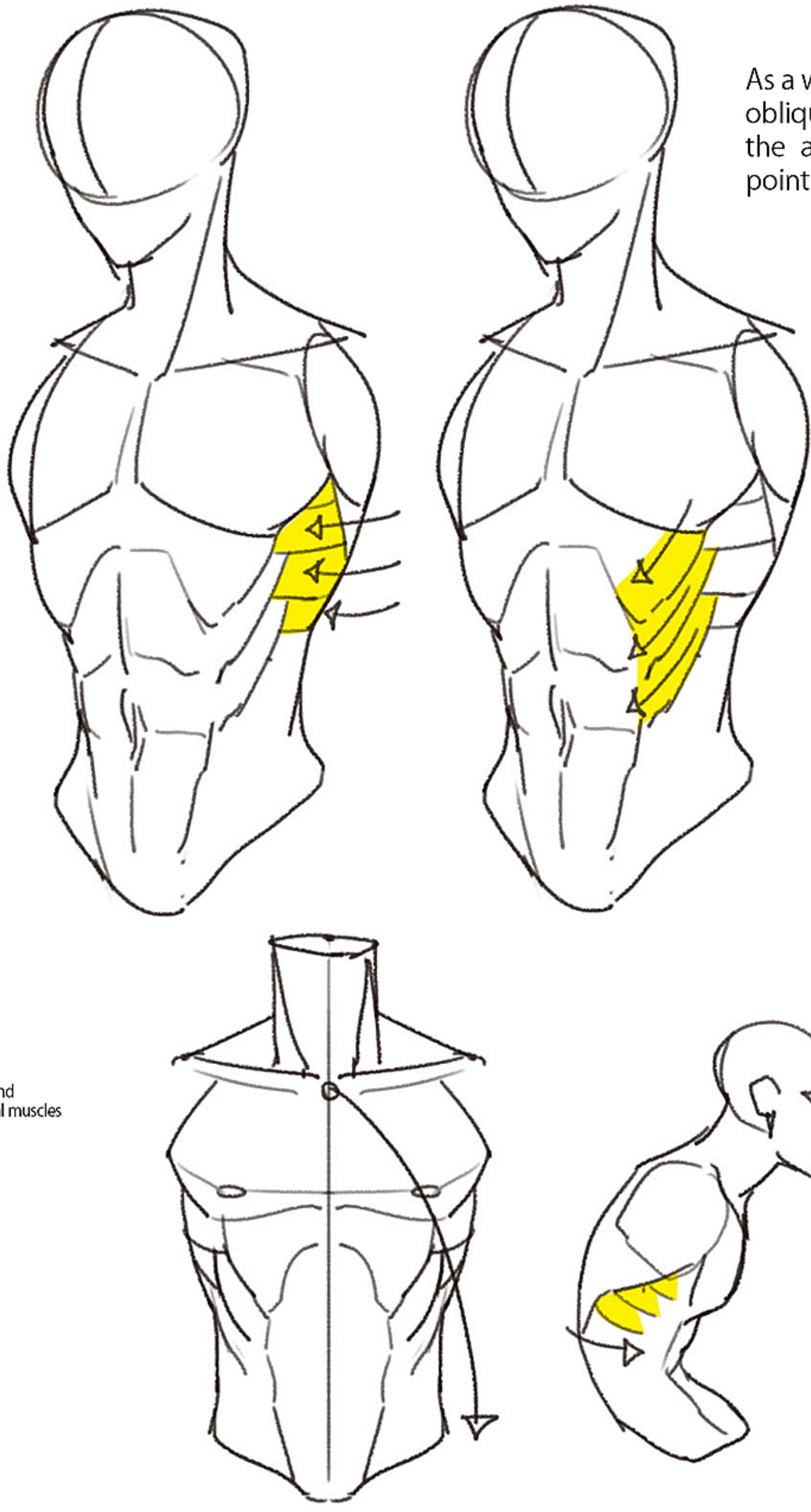
As an expression of the upper body muscles, the external oblique abdominal muscles are expressed by crossing lines in the flank range next to the abdominal muscles.



The bottom of the ribs and the elbow should be aligned horizontally.



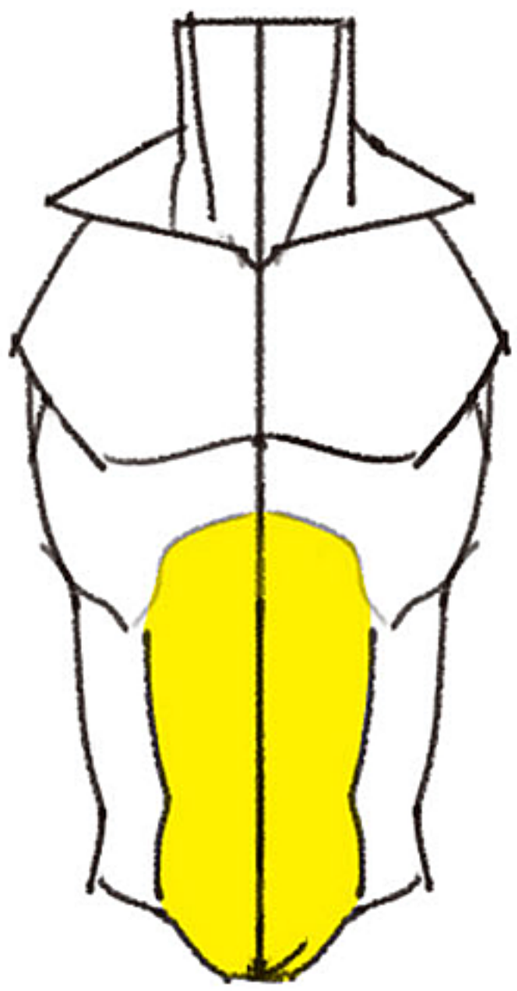




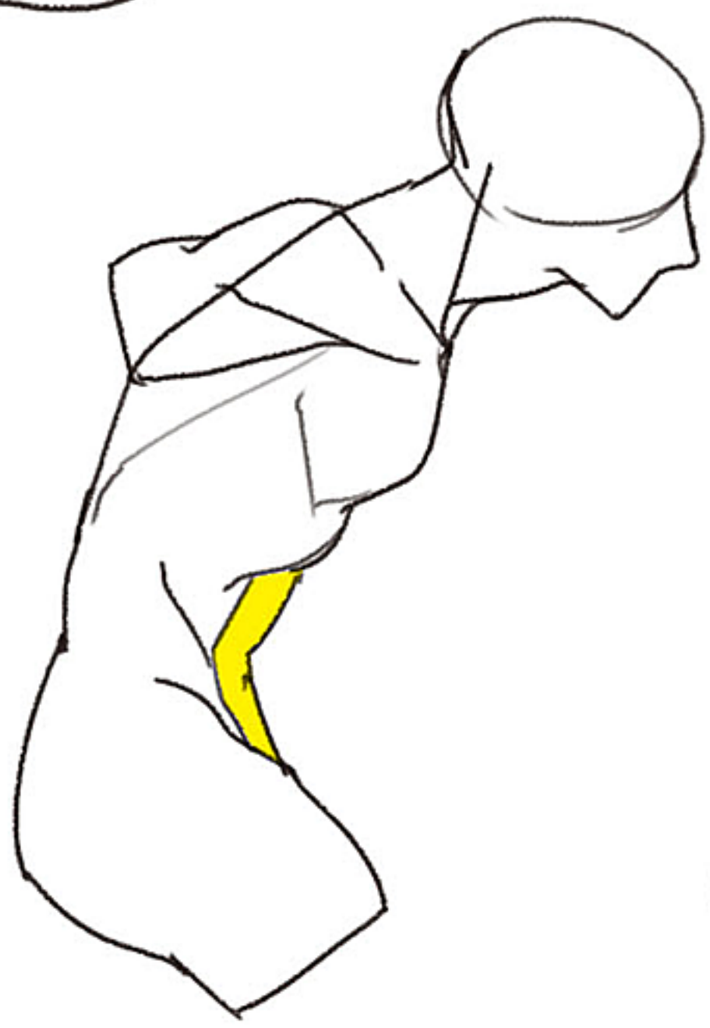
As a way of expressing the external oblique muscles you can change the angle of the muscles at the point where the muscles interact.

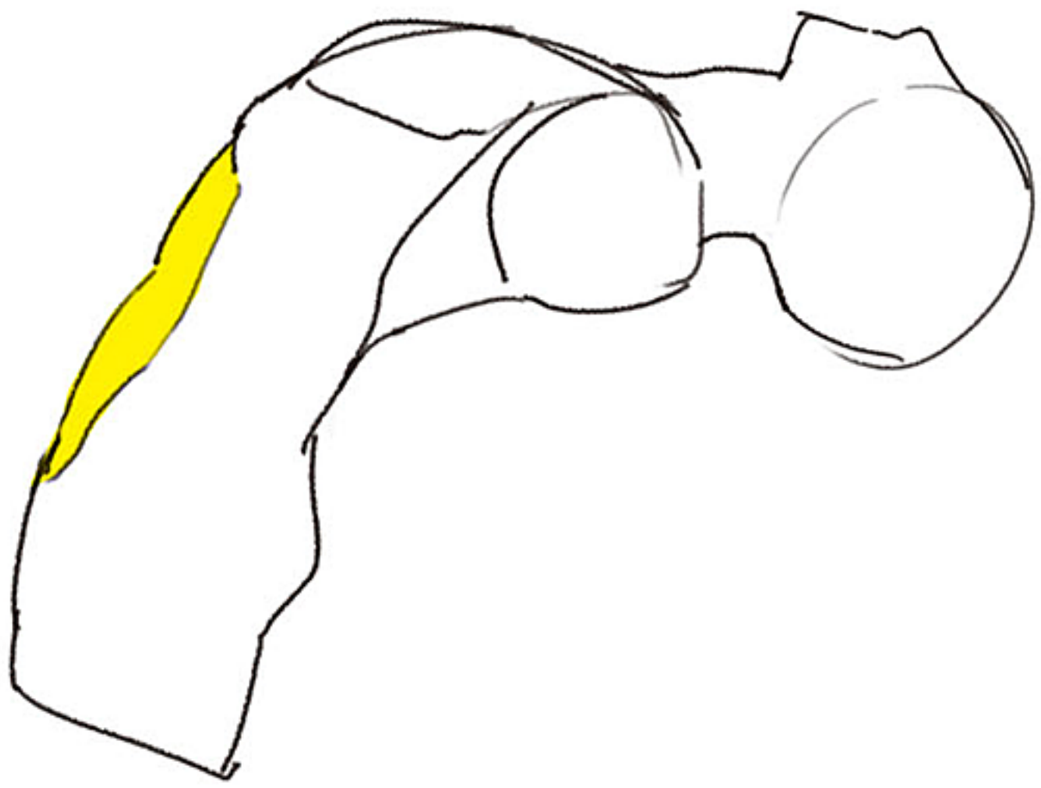
Armpits and abdominal muscles

The width of the abdominal muscles on the side of the body is narrower than you might expect.

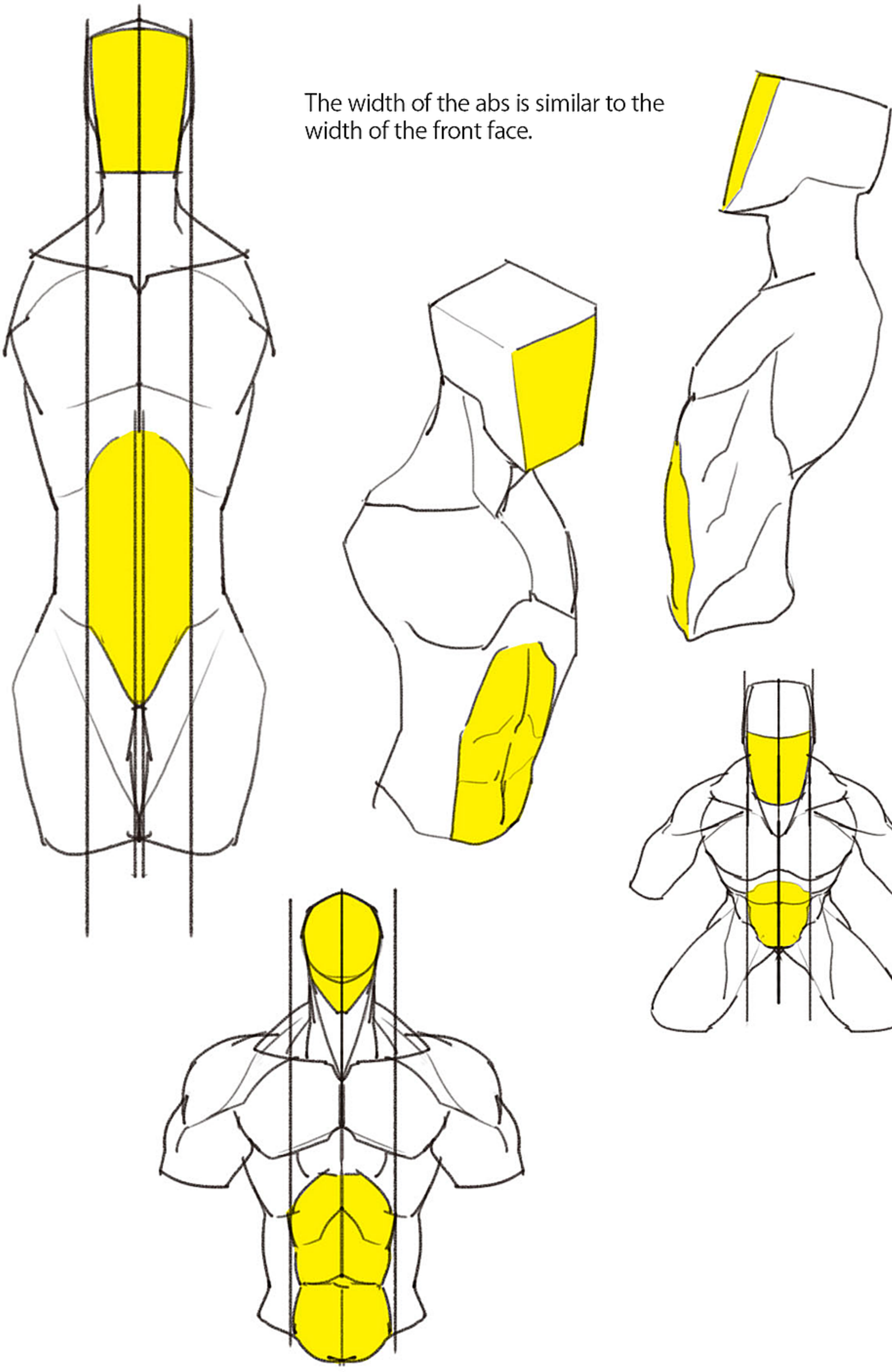


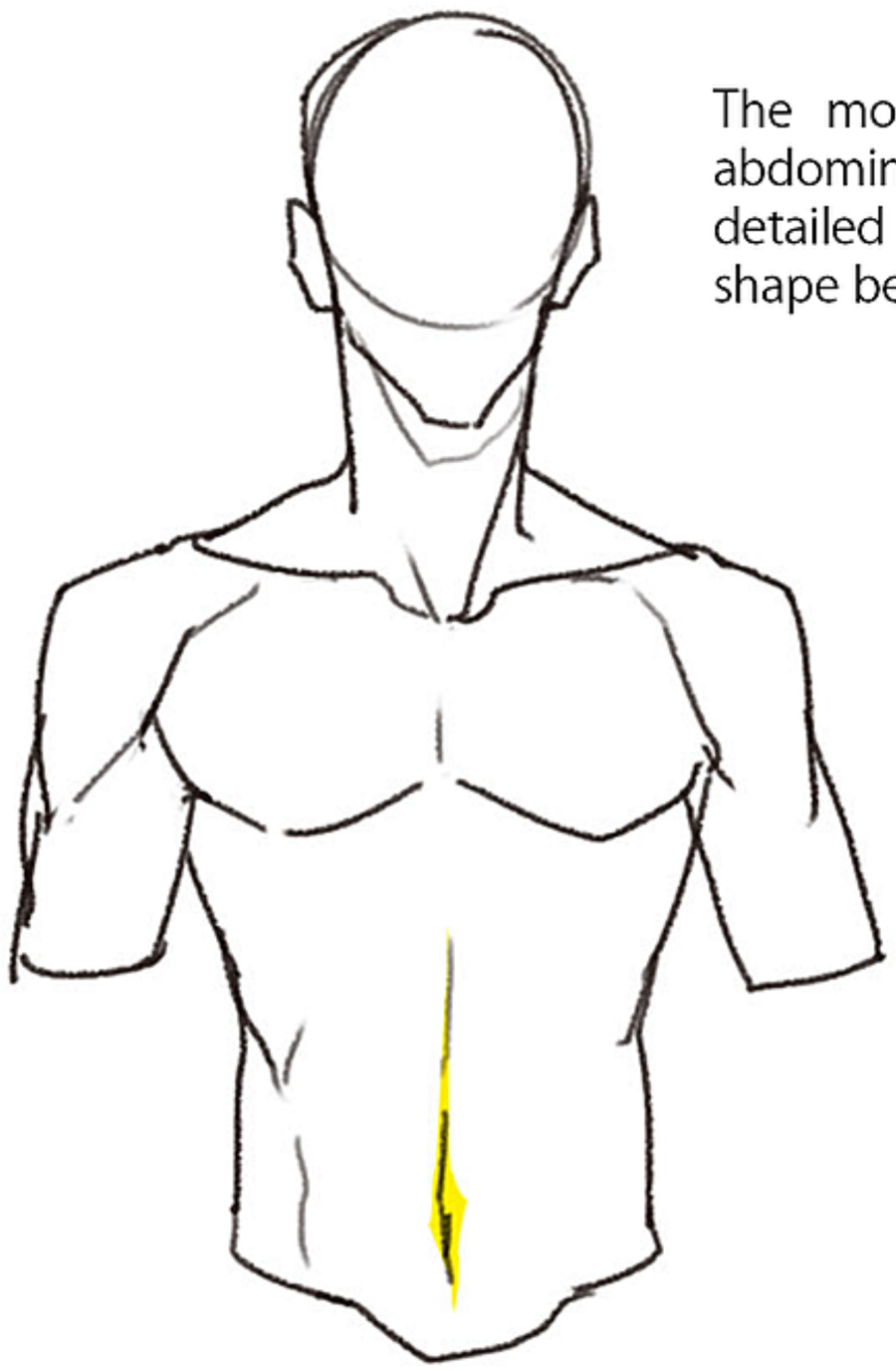
Armpits and abdominal muscles





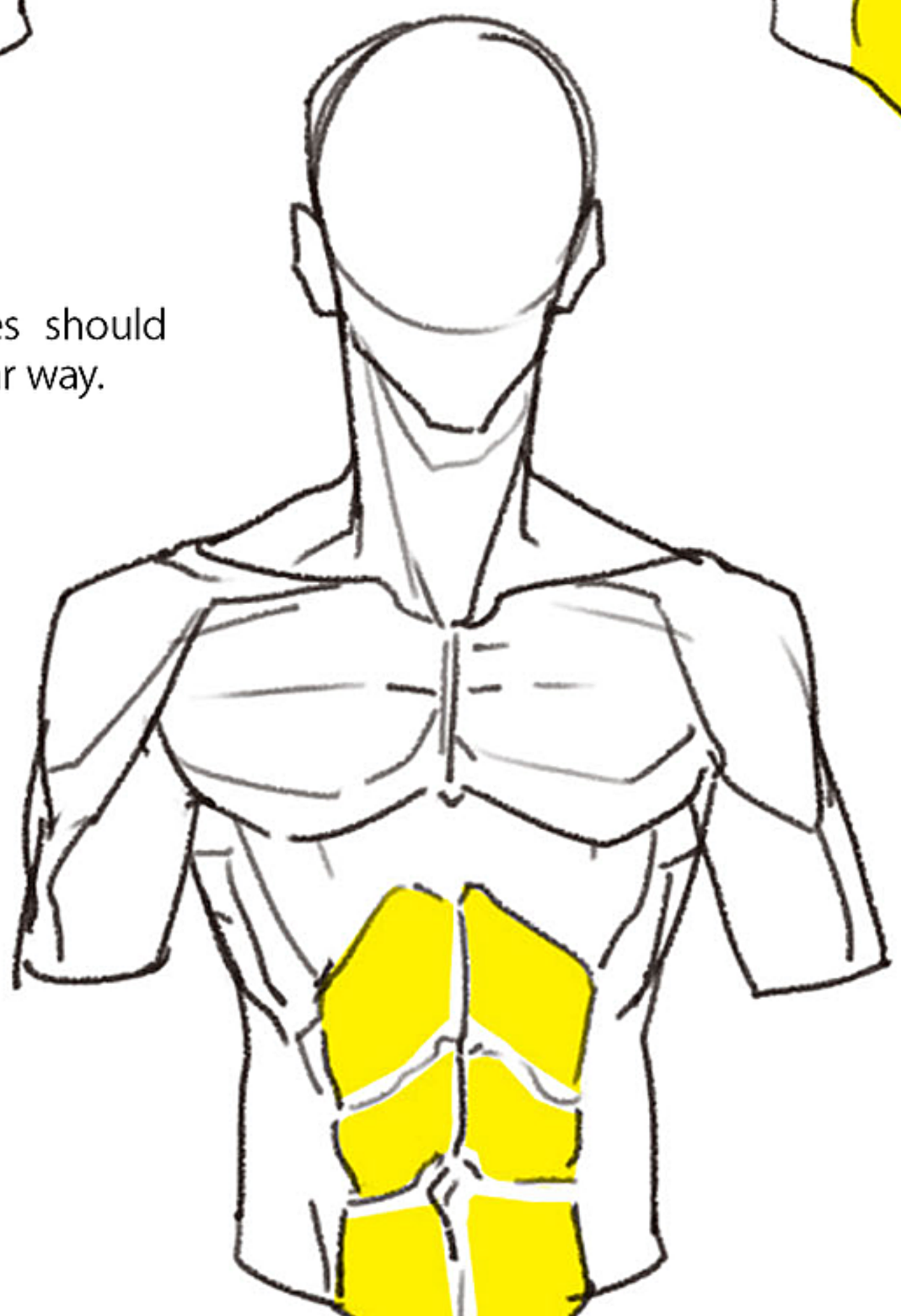
The width of the abs is similar to the width of the front face.



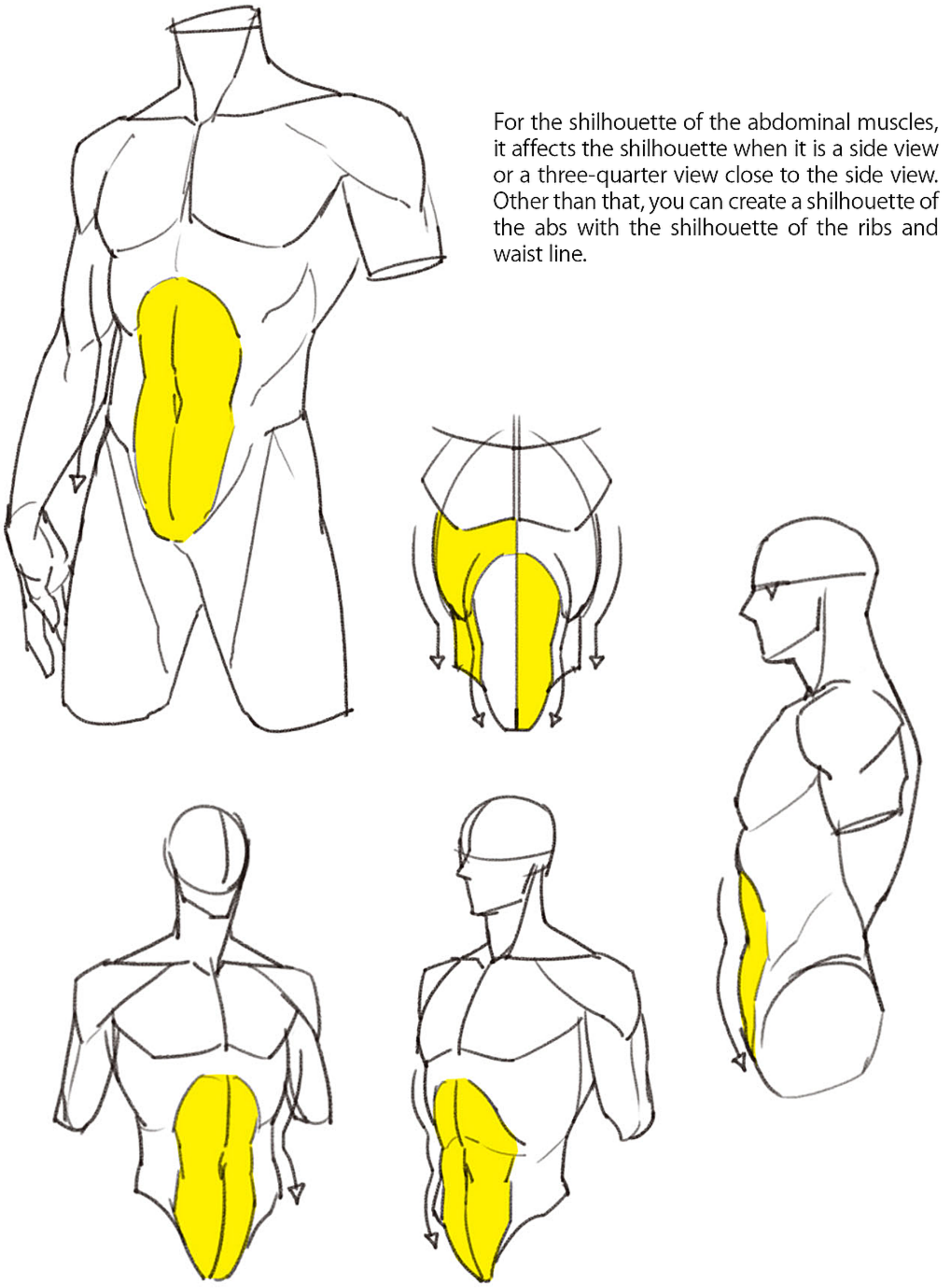


The more defined the mass of abdominal muscles, the more detailed and complex the muscle shape becomes.

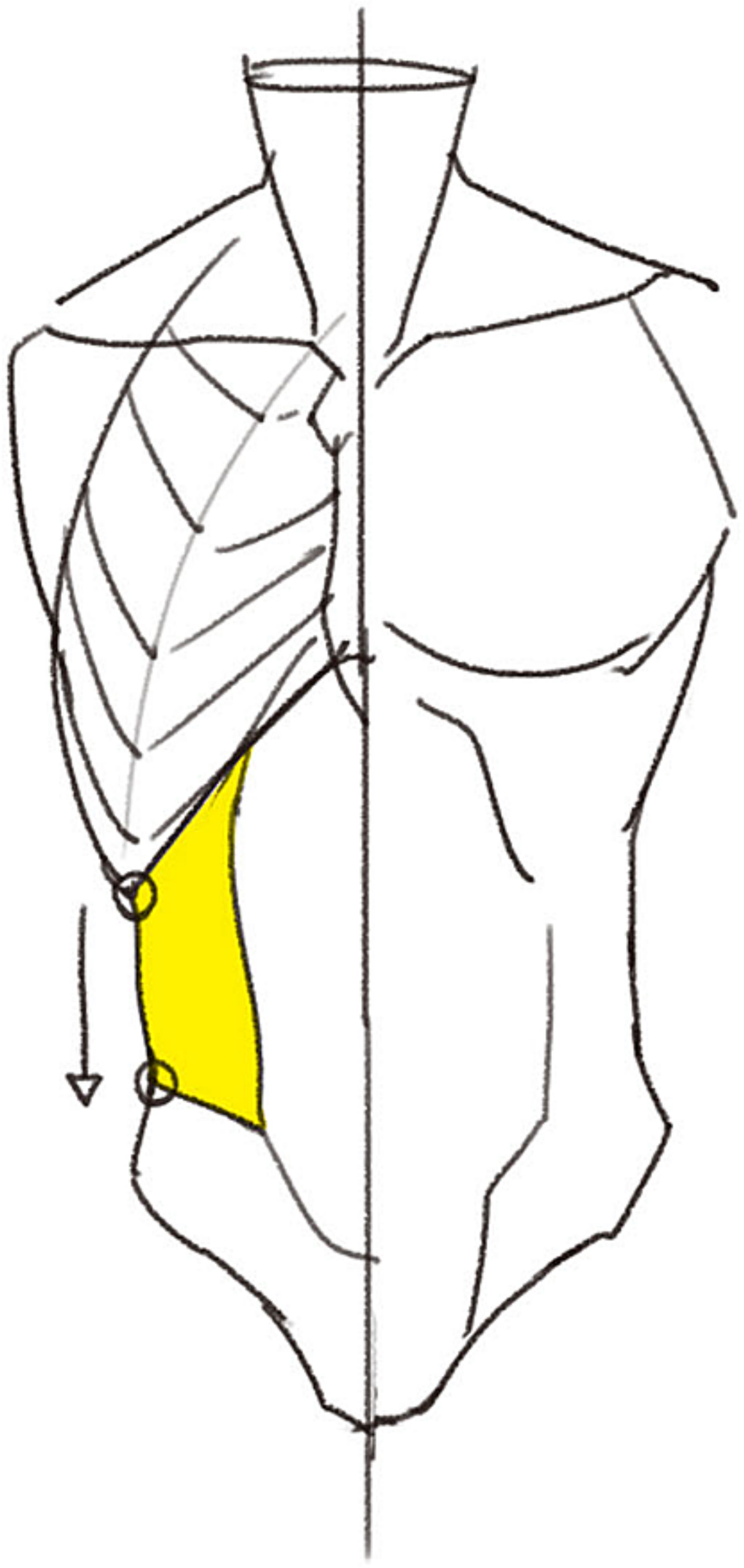
The surrounding muscles should also be defined in a similar way.



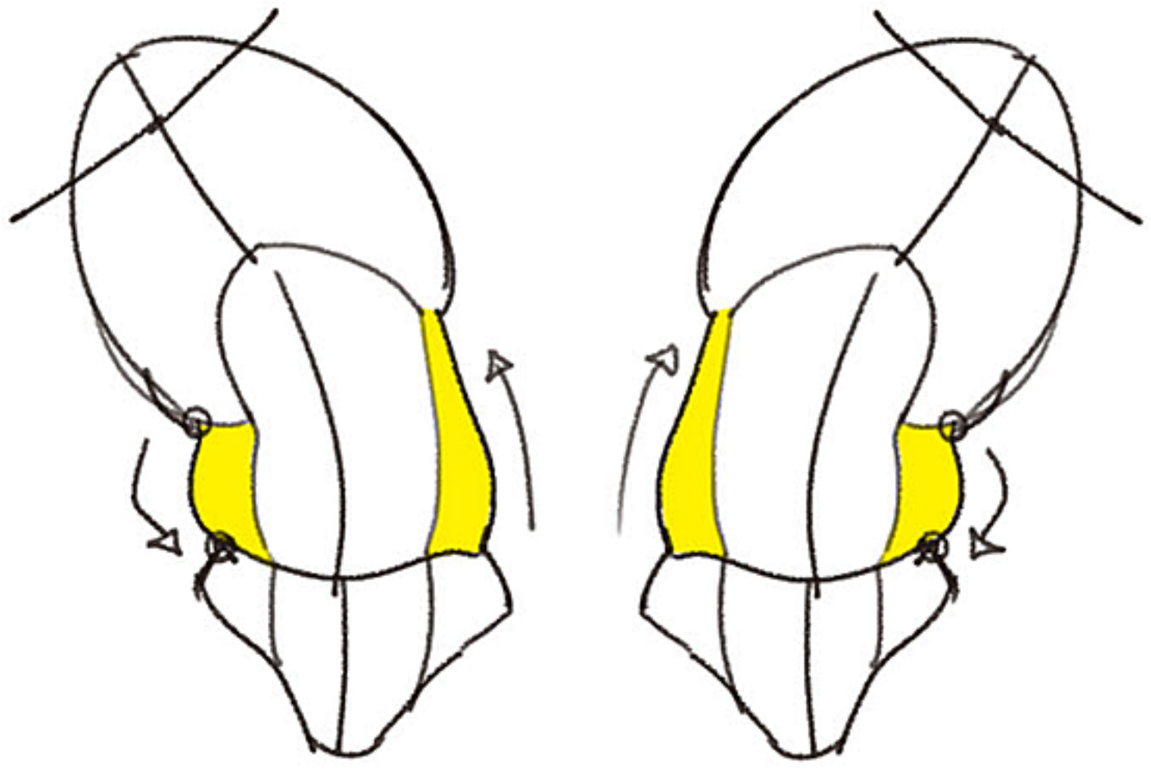
Armpits and abdominal muscles

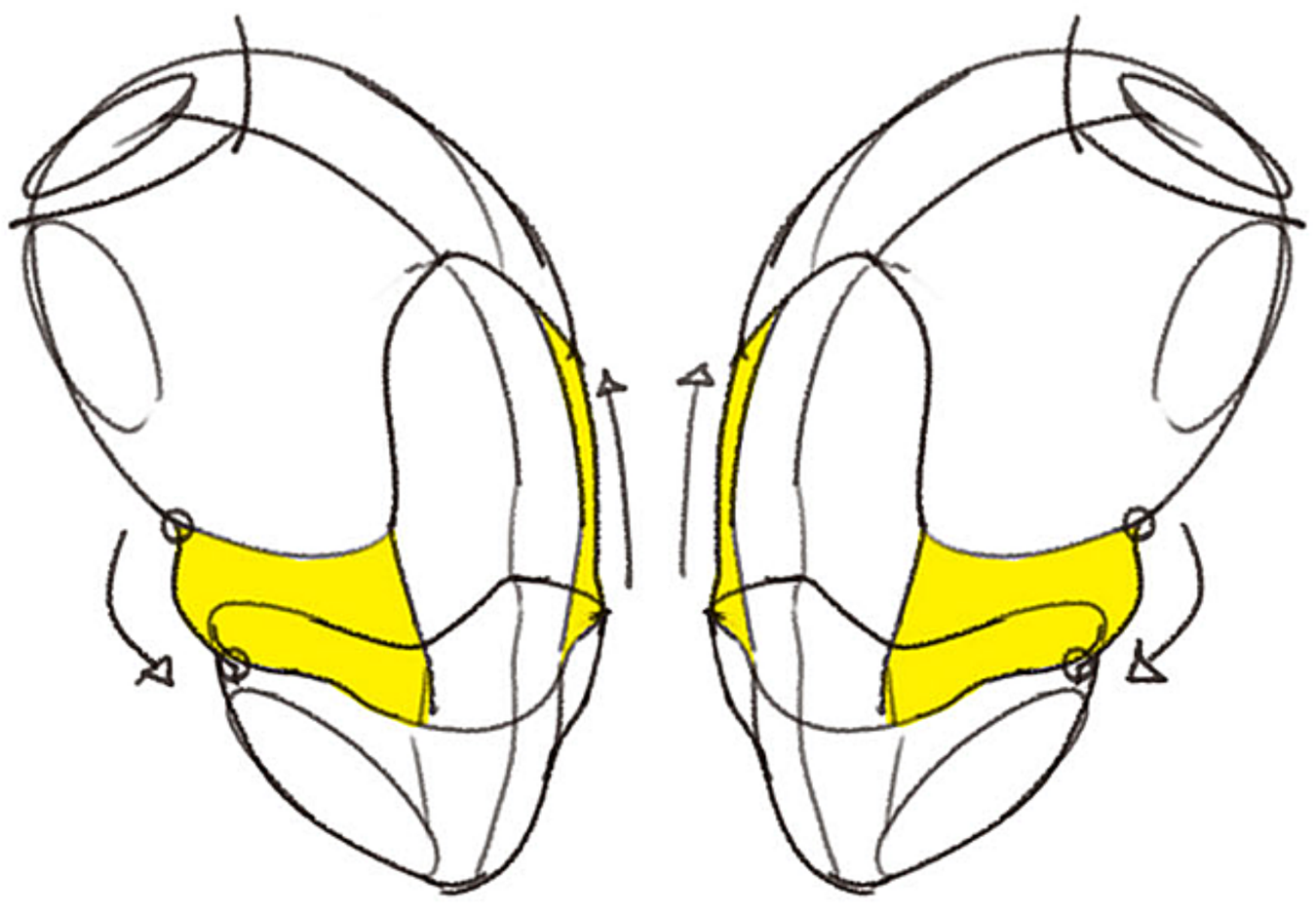


For the shilhouette of the abdominal muscles, it affects the shilhouette when it is a side view or a three-quarter view close to the side view. Other than that, you can create a shilhouette of the abs with the shilhouette of the ribs and waist line.



When the torso is folded to the side, the mass between ribs and pelvis protrudes slightly.

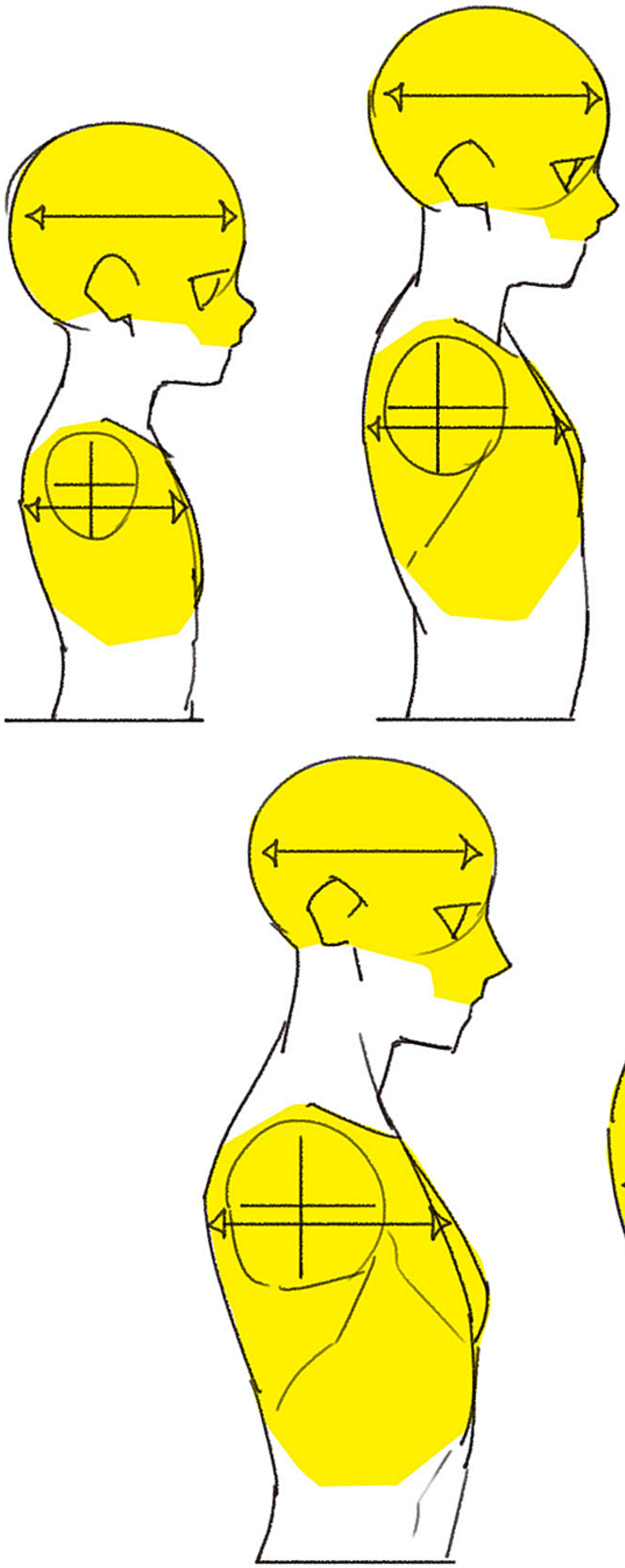




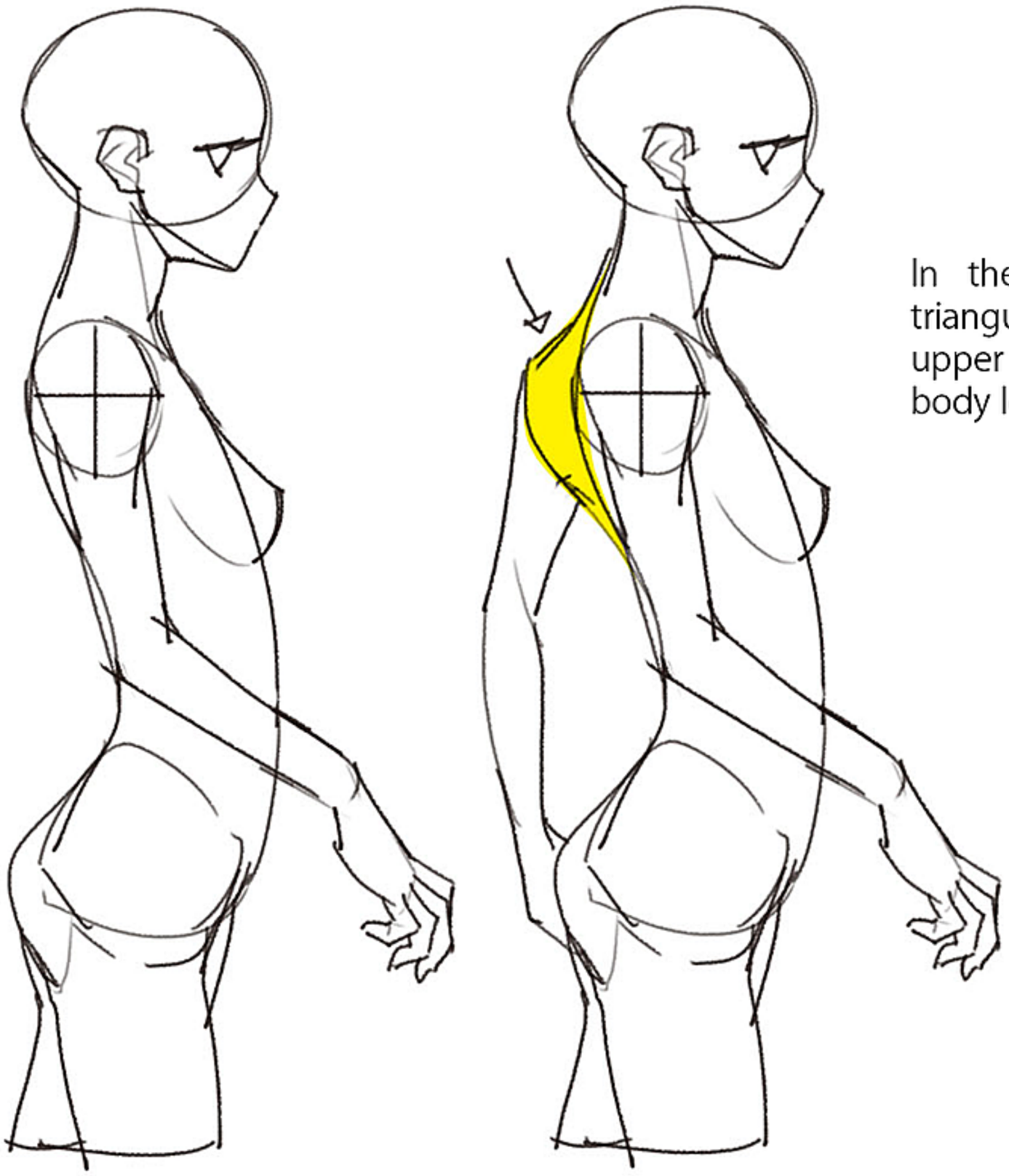
Armpits and abdominal muscles

Side view

Upper body — Side view



By meassuring the width of the upper body in proportion to the size of the head from the side profile, you can express a character at different ages.

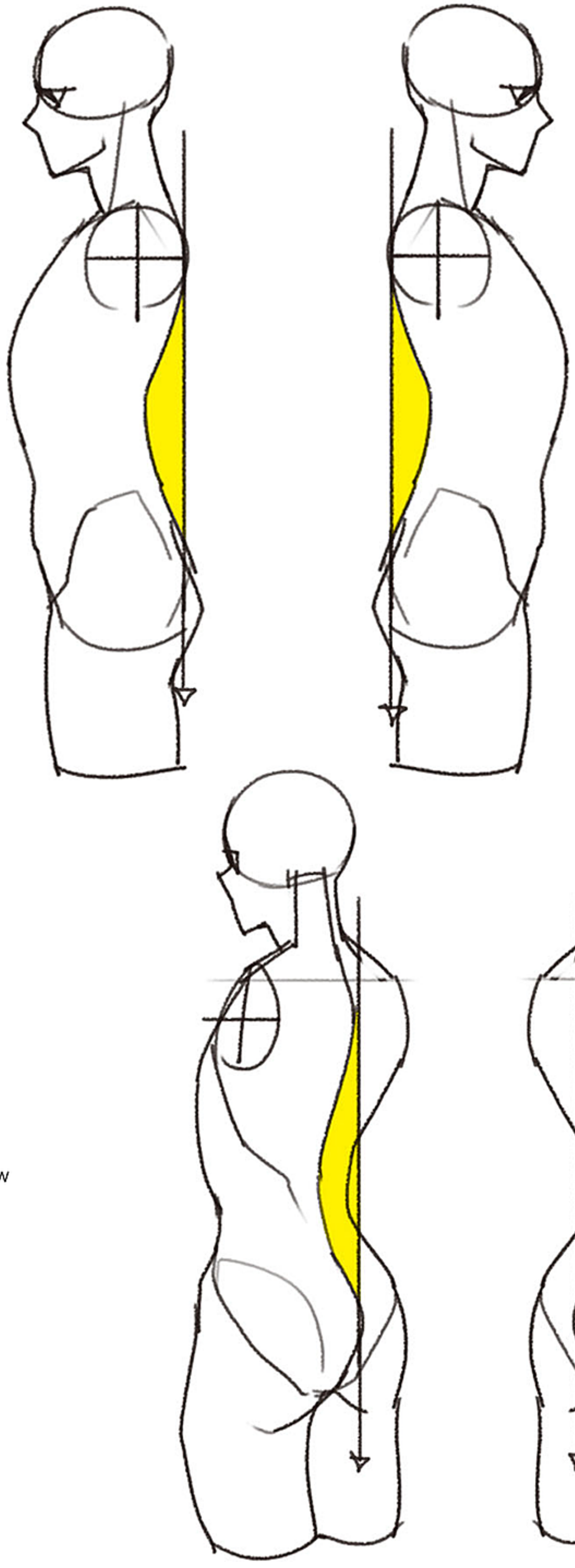


In the side view, drawing a triangular area on the back of the upper body will make the upper body look slightly twsited.

Upper body

Side view

In the side view, the arm is attached to close to the back side, not the center of the body.

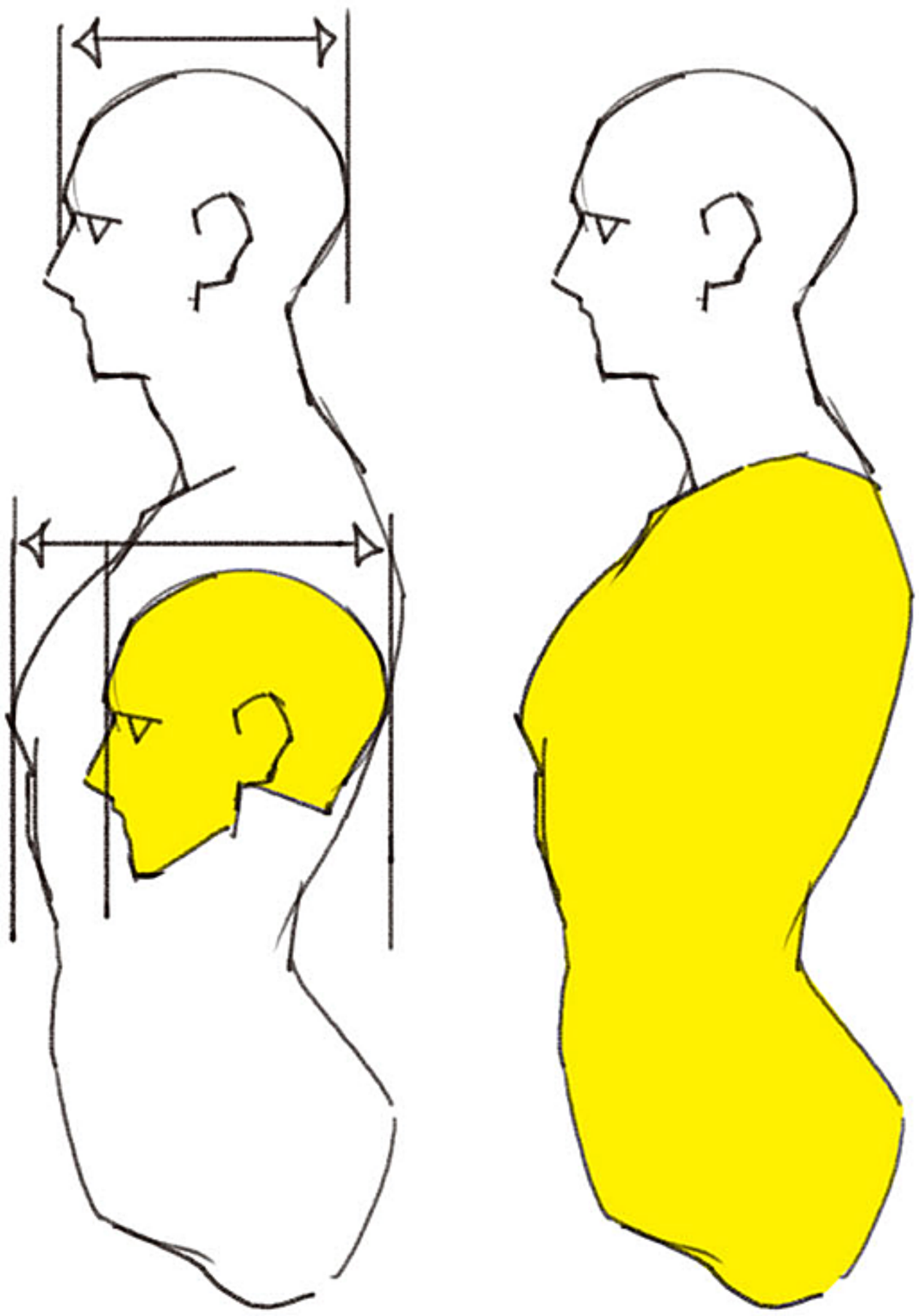


Looking at the side of the body, the bask line goes in and the hips cpme out.

The central flow of the back is concave when drawn from the three-quarter rear view.

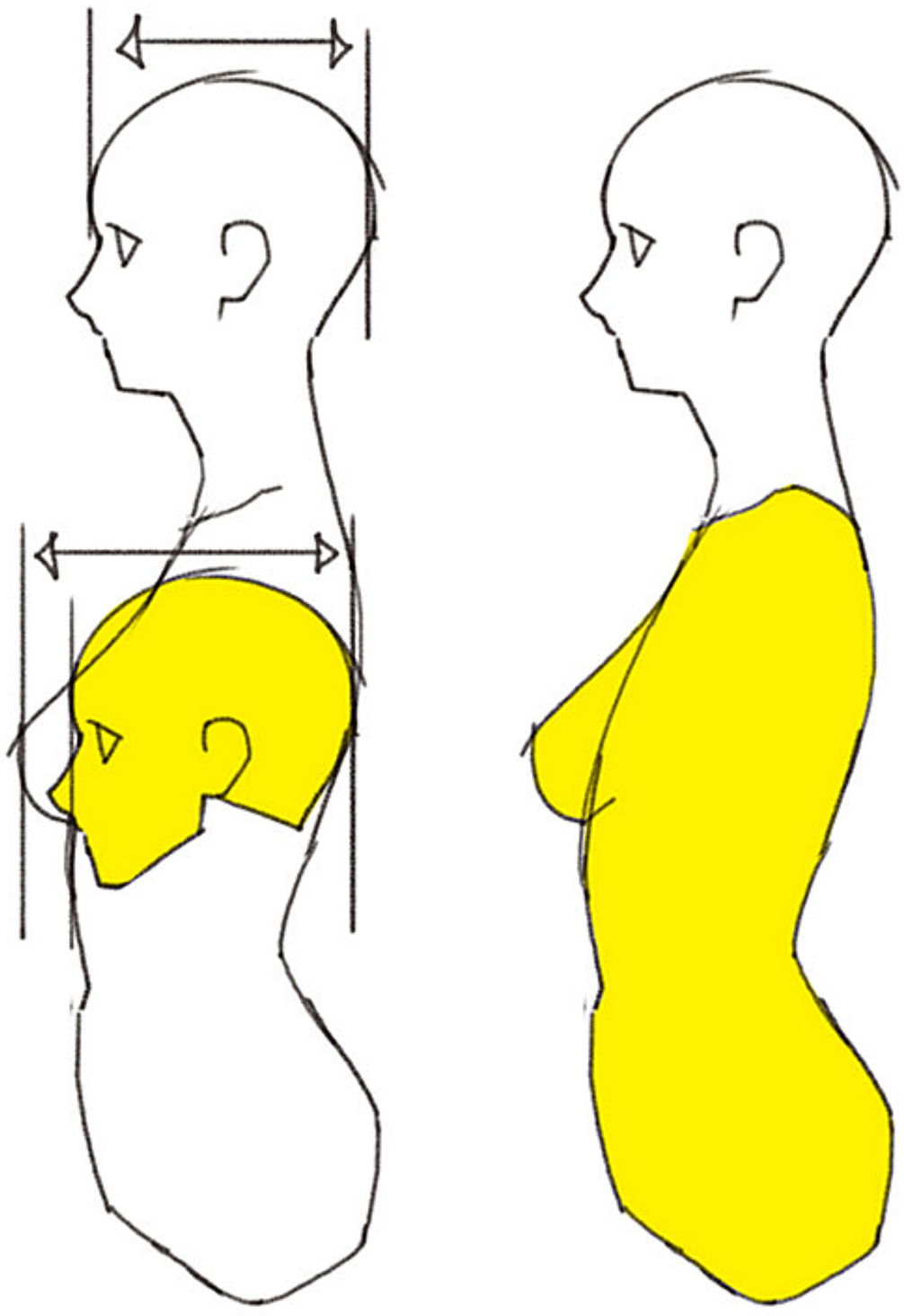
Upper body

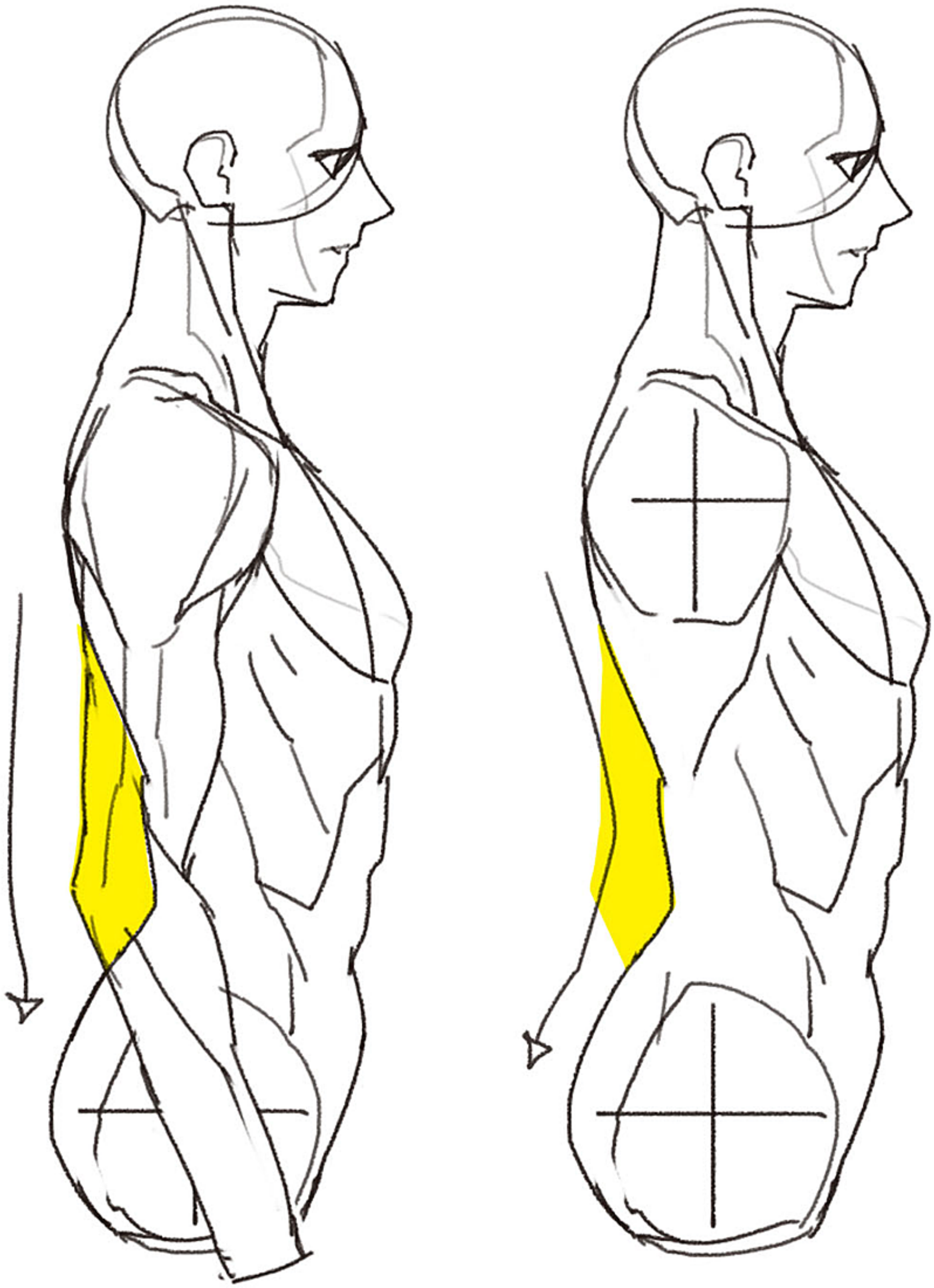
Side view



In the man's profile, the width of the upper body is set larger than the head.

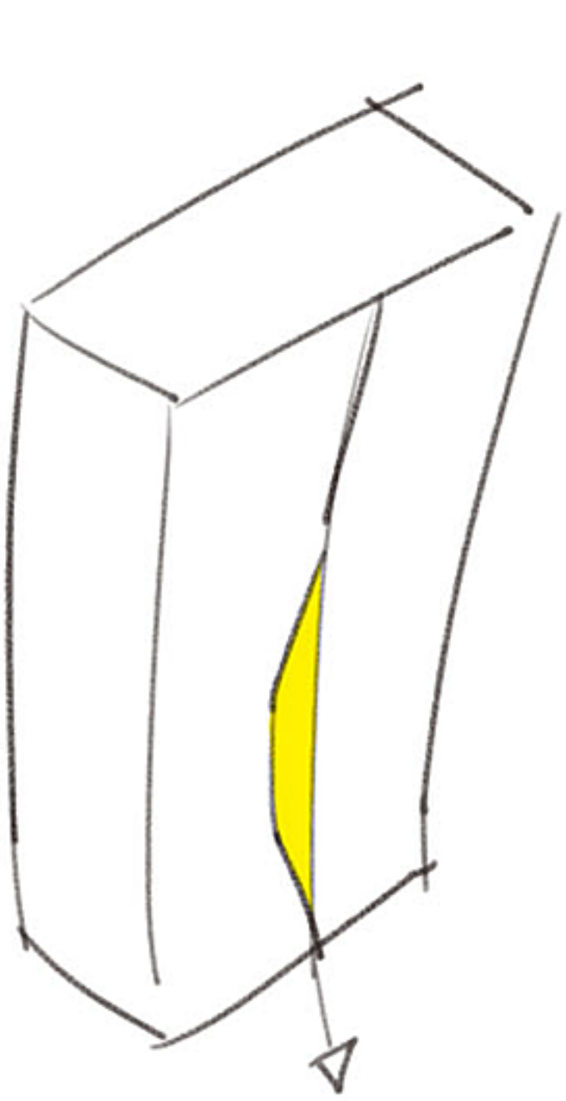
In the woman's profile, the width of the upper body is set slightly larger depending on the size of the breast.



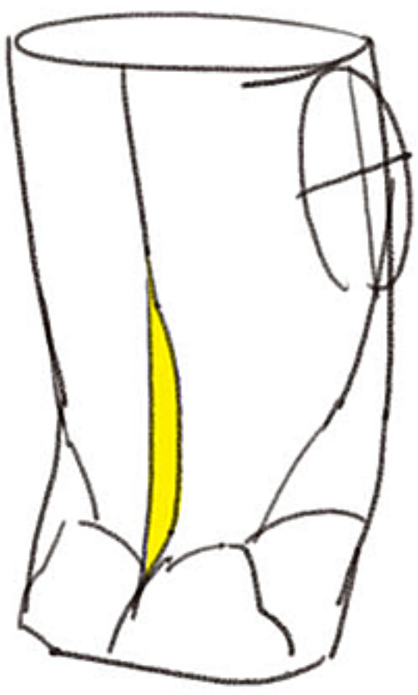


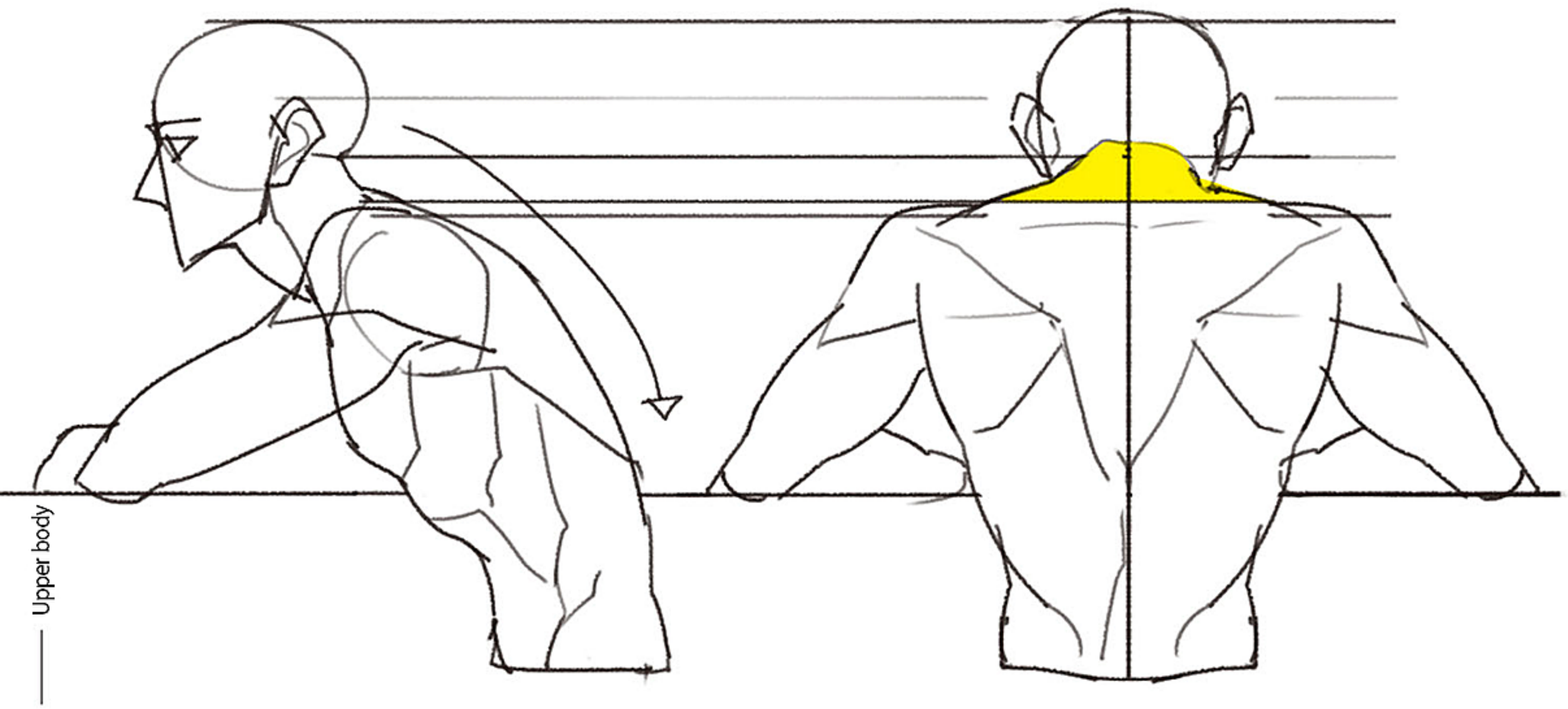
In the side view, the concave silhouette of the back is covered by the lowered arm.

Upper body — Rear view



When drawing the center line of the spine in the rear view, a rectangle is expressed in the center of the back, taking into account the space where the waist goes inward.

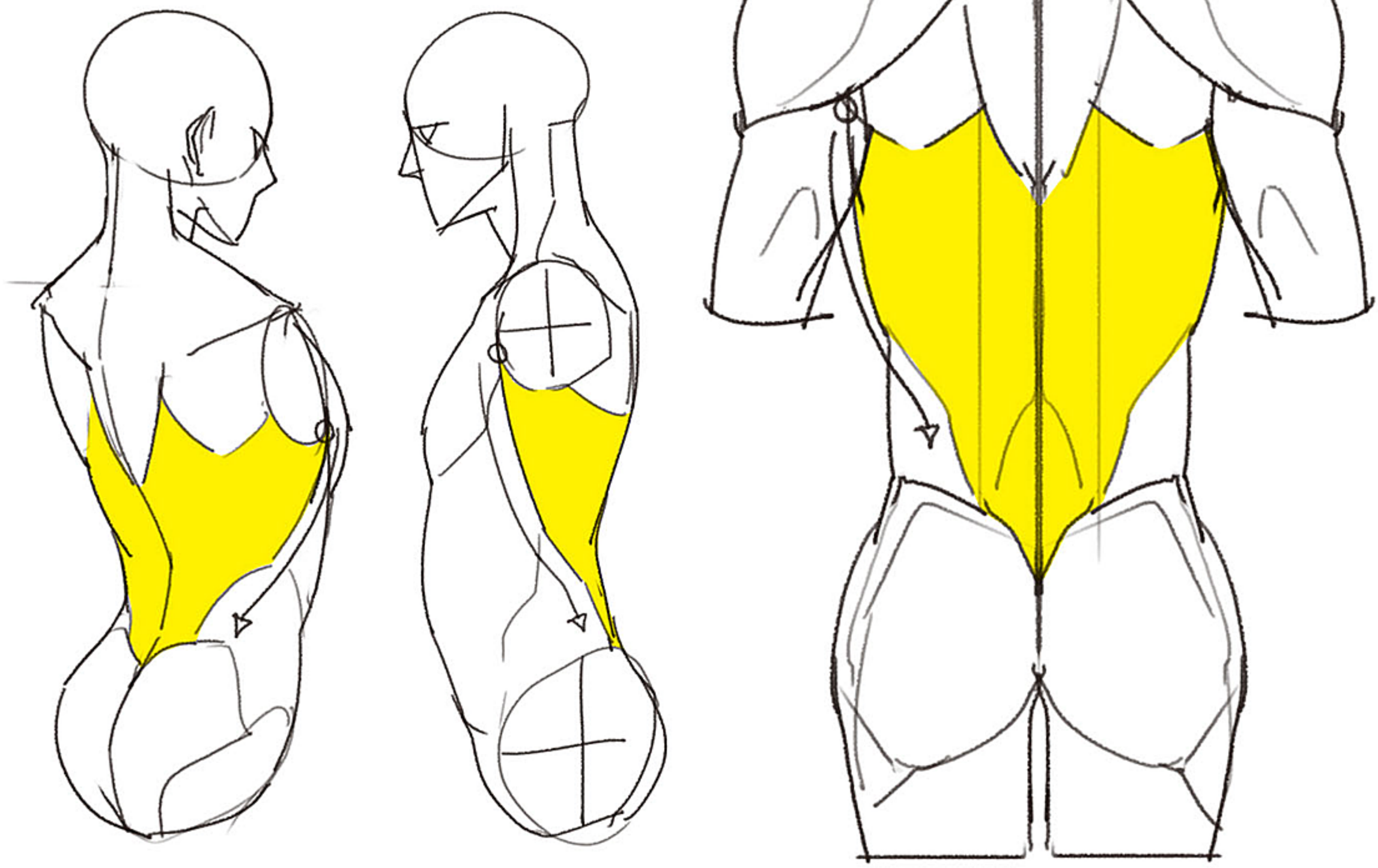


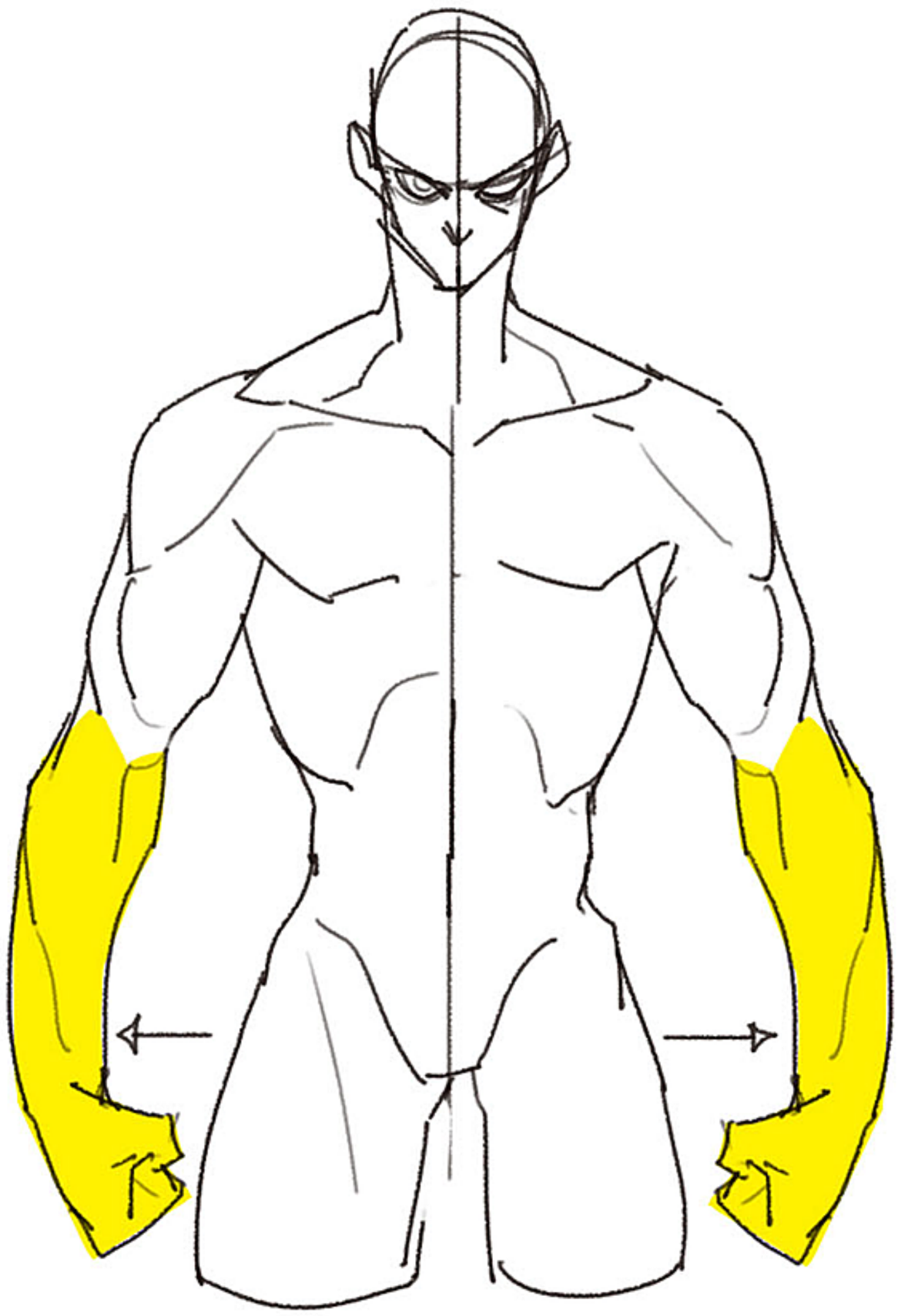


When looking at the upper body with a bent back from behind, the length of the neck becomes shorter due to perspective.

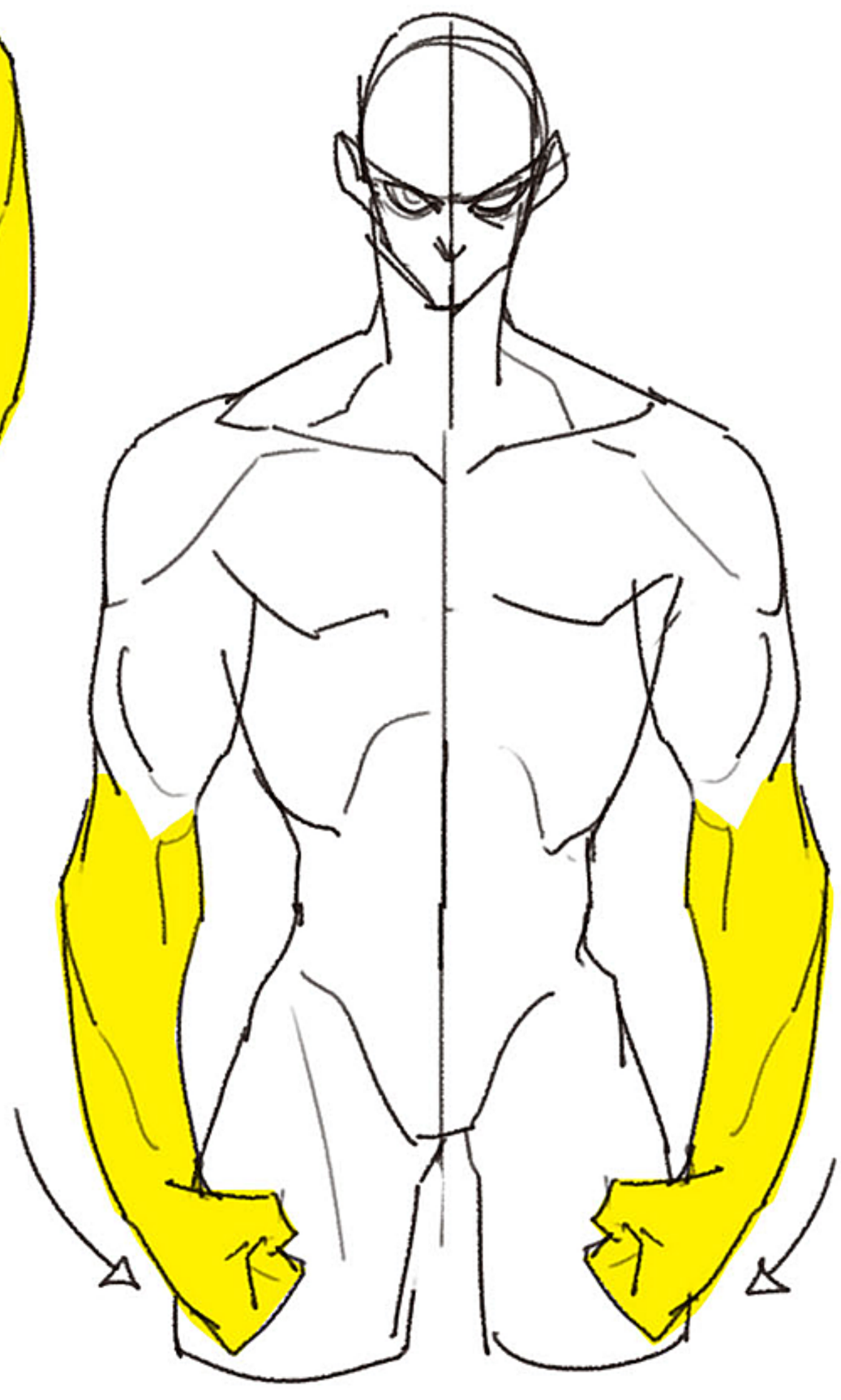
Rear view

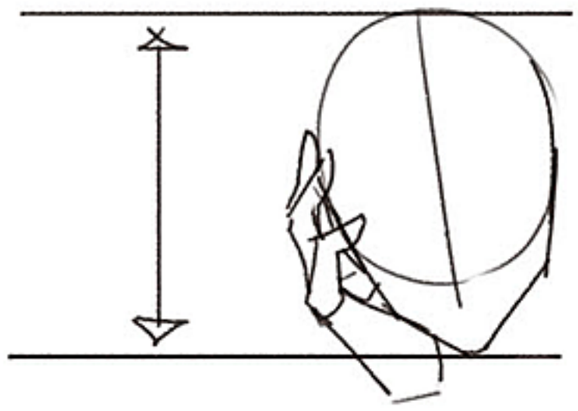
There are back muscles (latissimus dorsi muscle)
that gather from the armpits to the natal cleft.

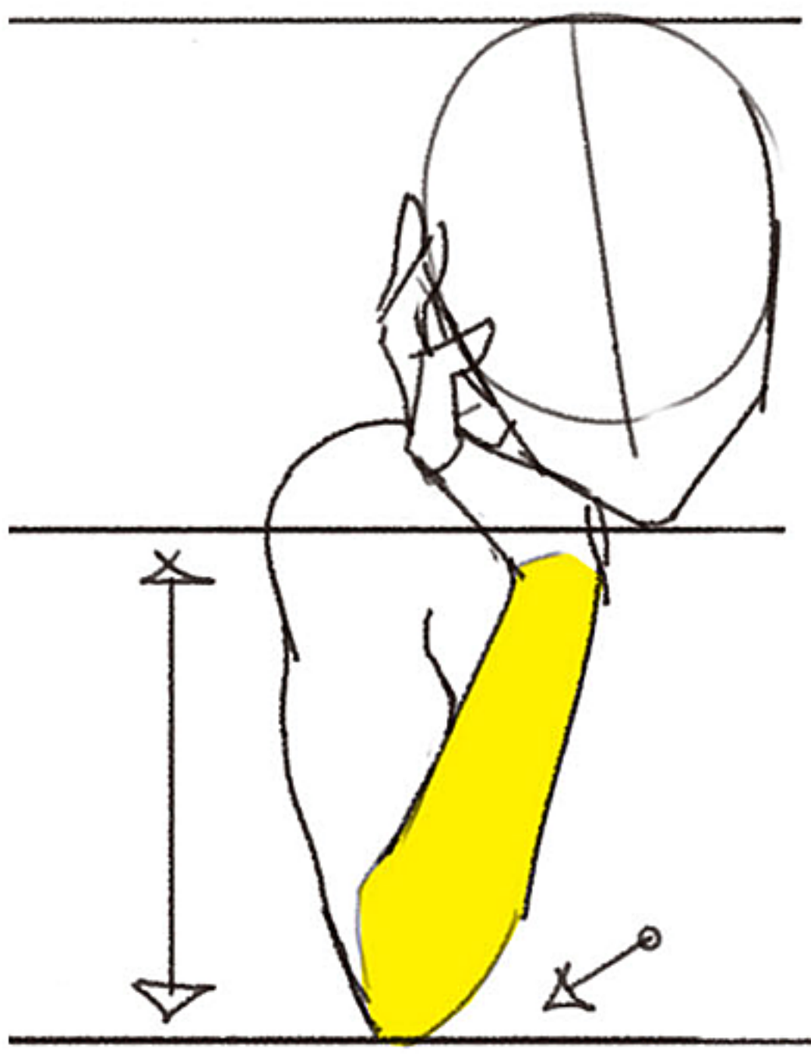




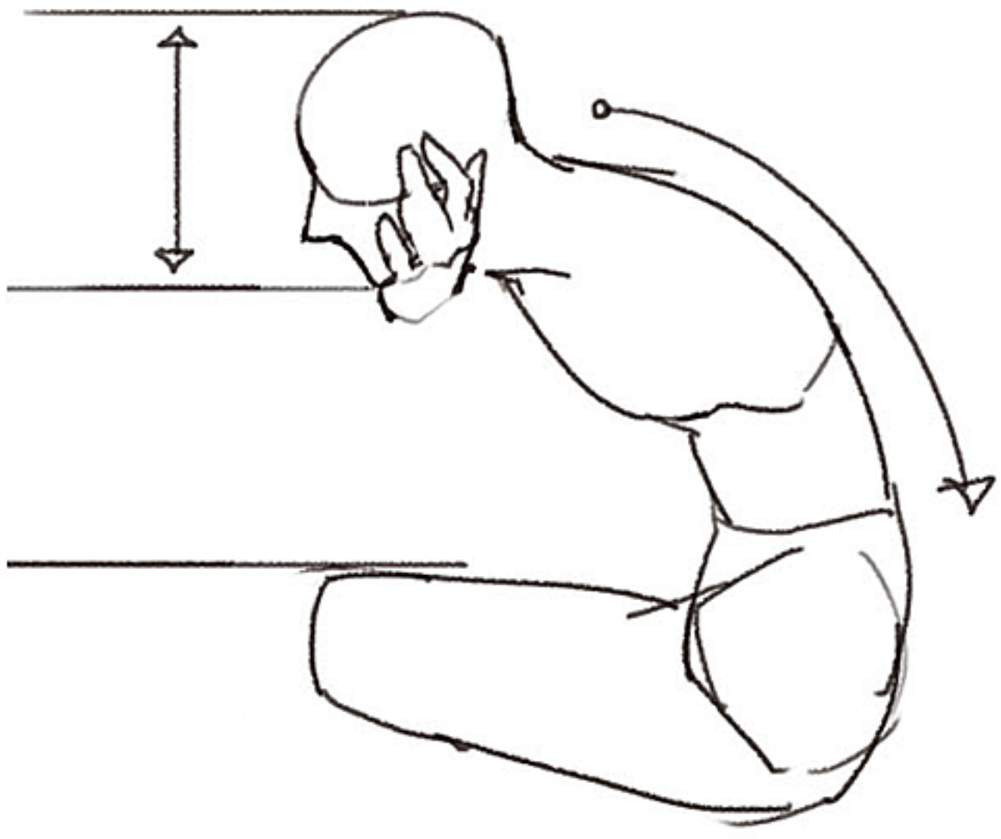
Leaving distance between the hands and thighs creates a powerful silhouette.

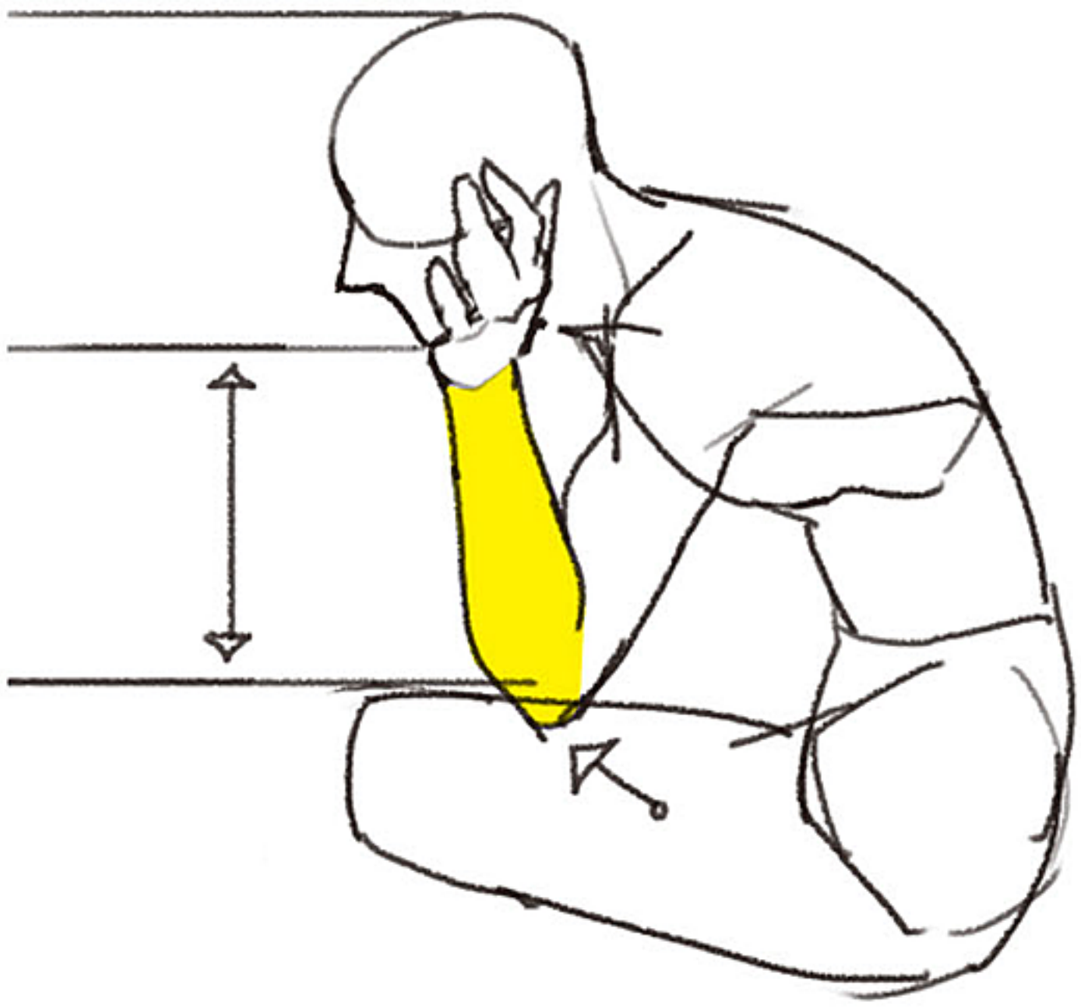






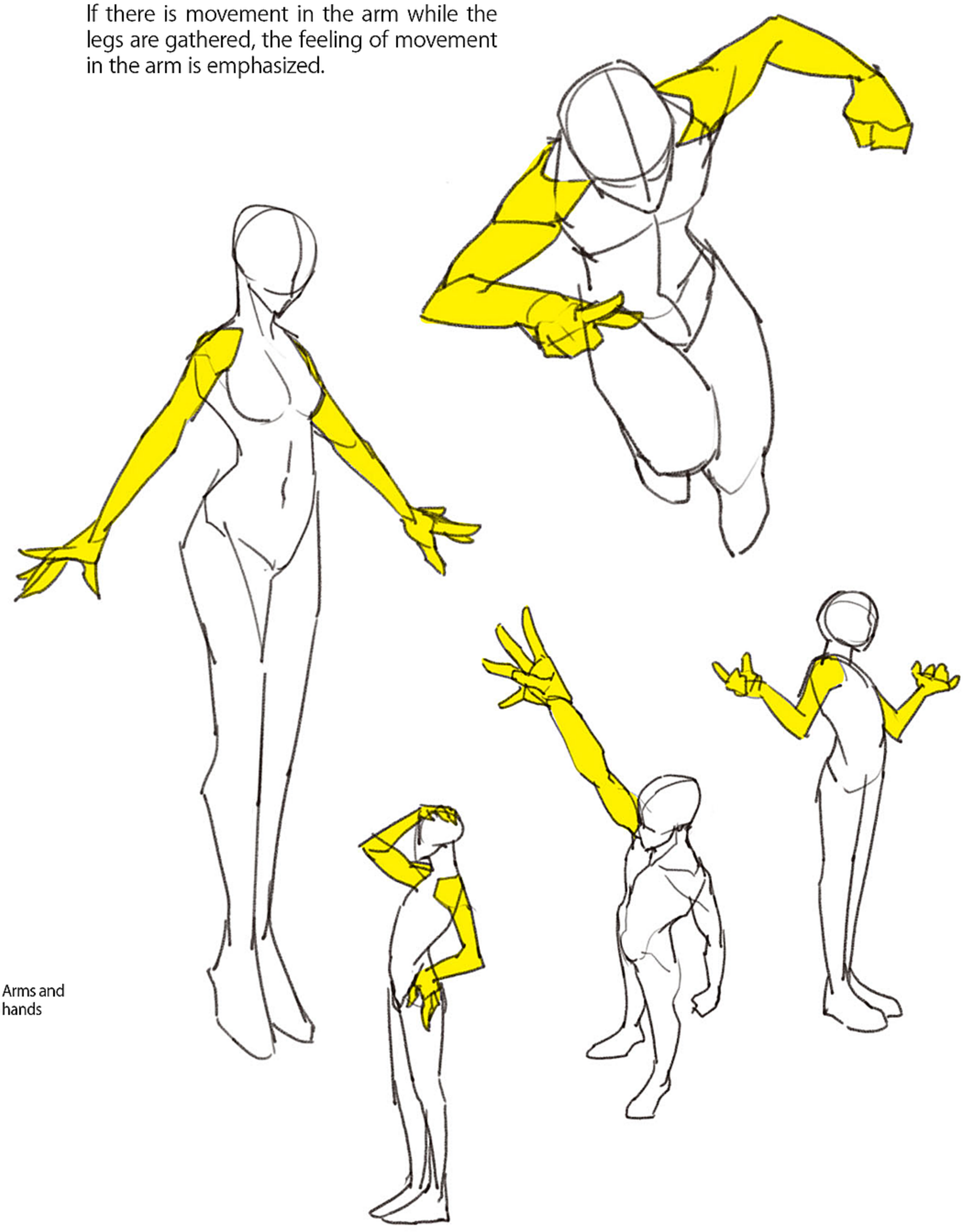
When drawing a character with the head resting on the hand, the position of the elbow is important. The distance between the chin and the elbow should be proximately the size of the head.





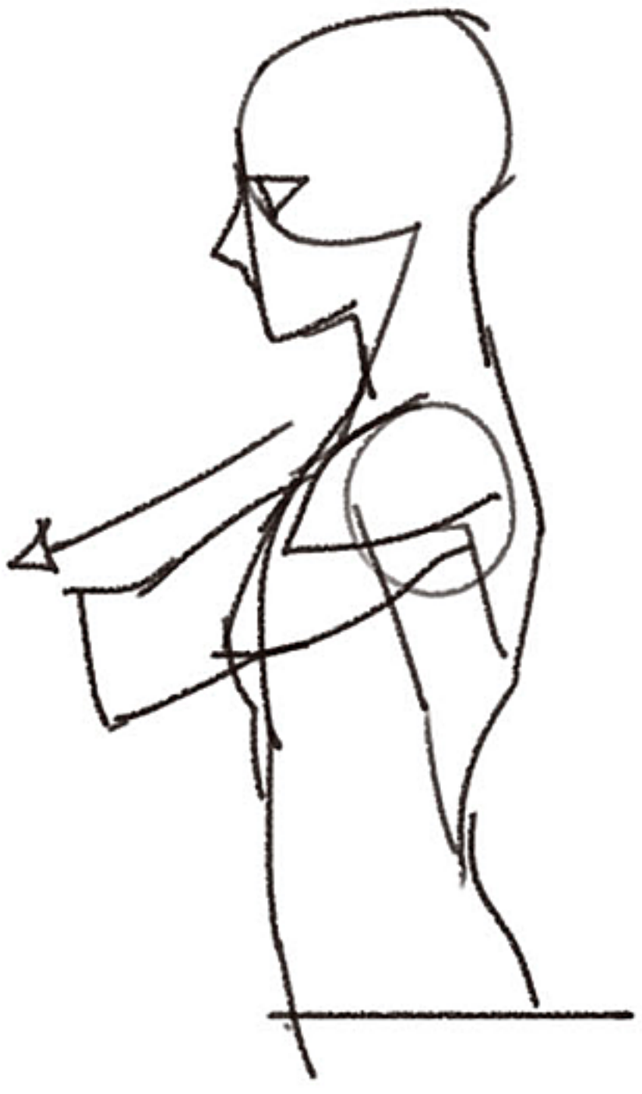
If the elbows are placed on the thighs, lower the upper body to create a head-sized space.

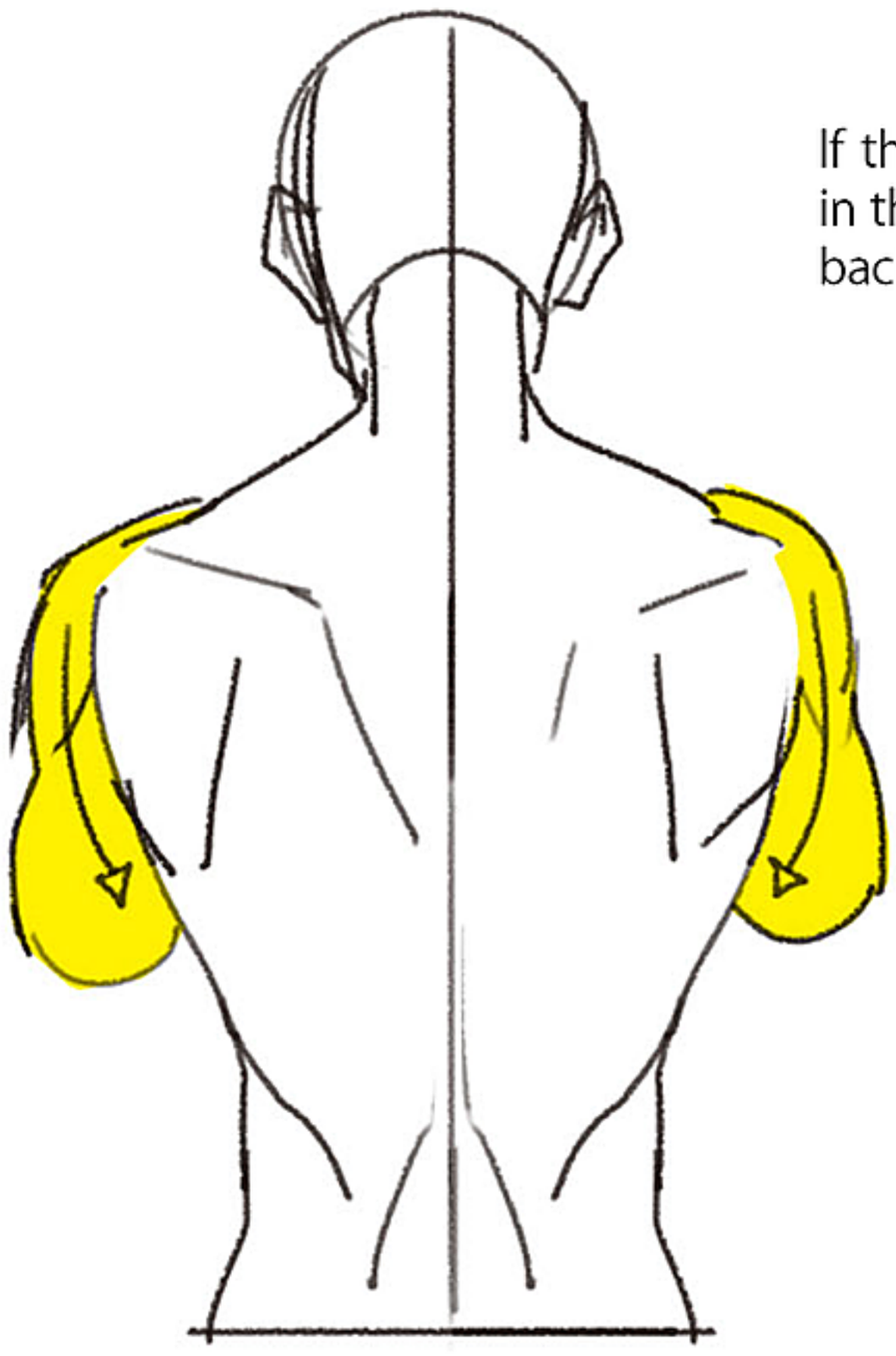
If there is movement in the arm while the legs are gathered, the feeling of movement in the arm is emphasized.



Upper body

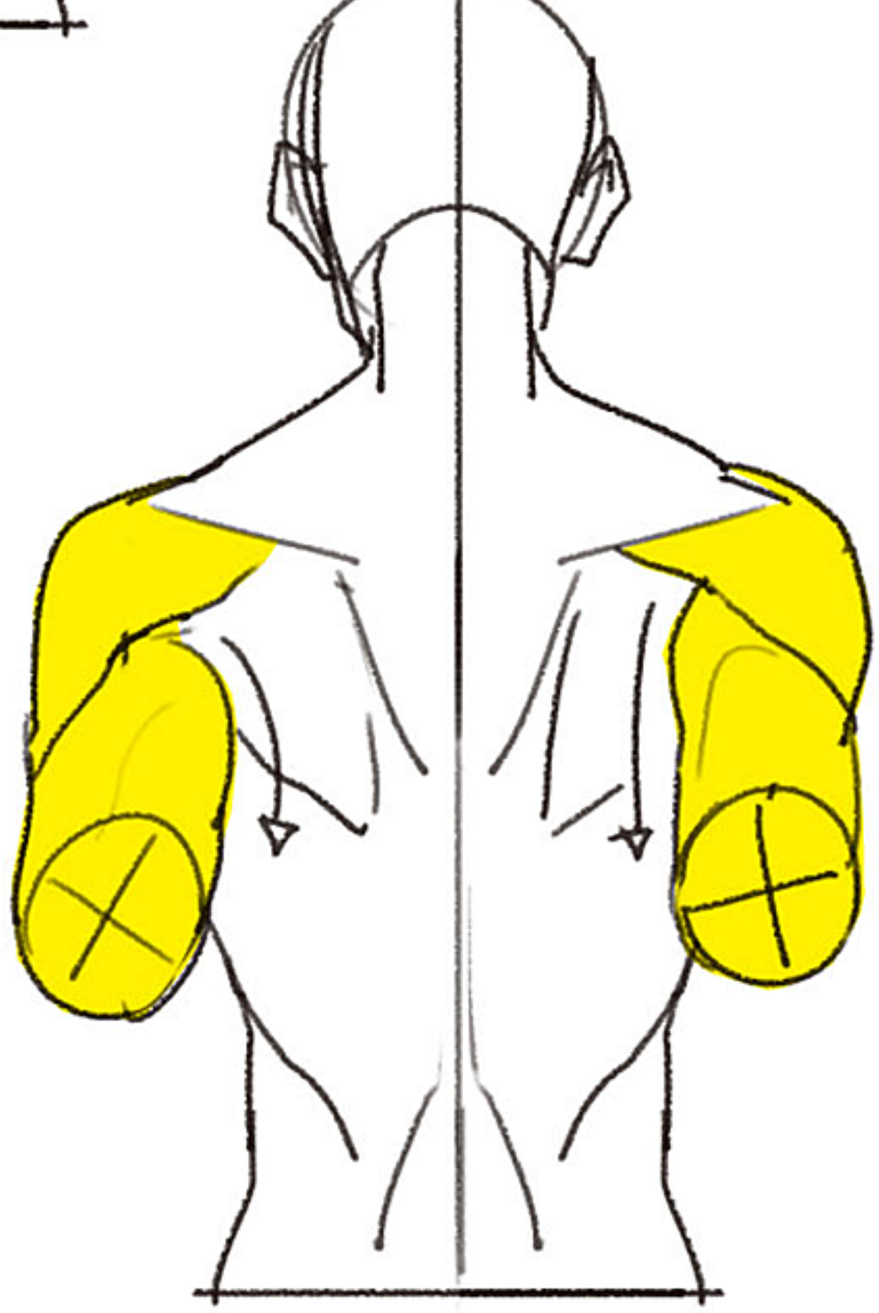
Arms and hands



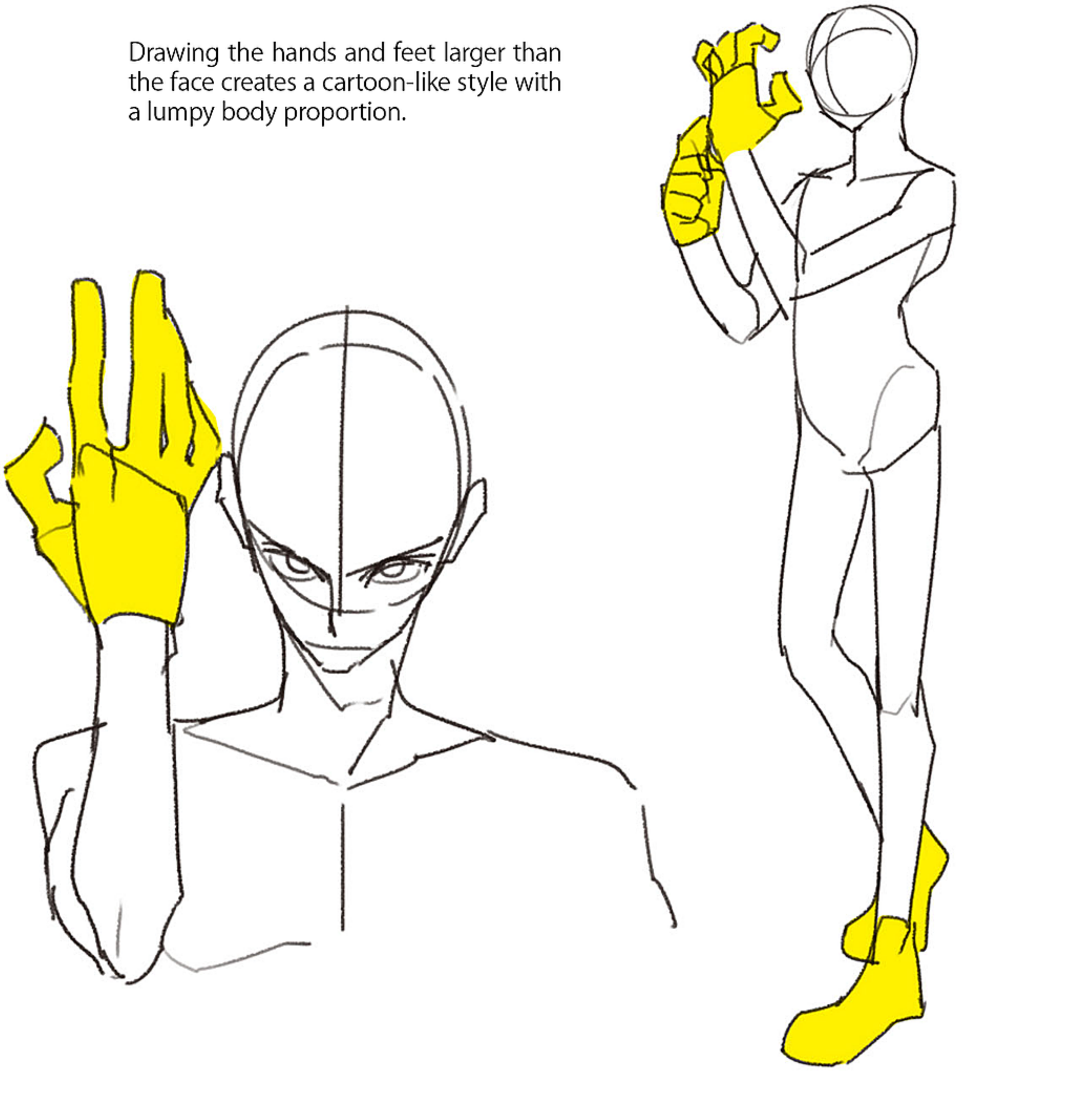


If the arm is stretched forward in the back view, the line of the back is prioritized.

If the arm is extended backwards when drawn from behind, the arm line takes precedence.

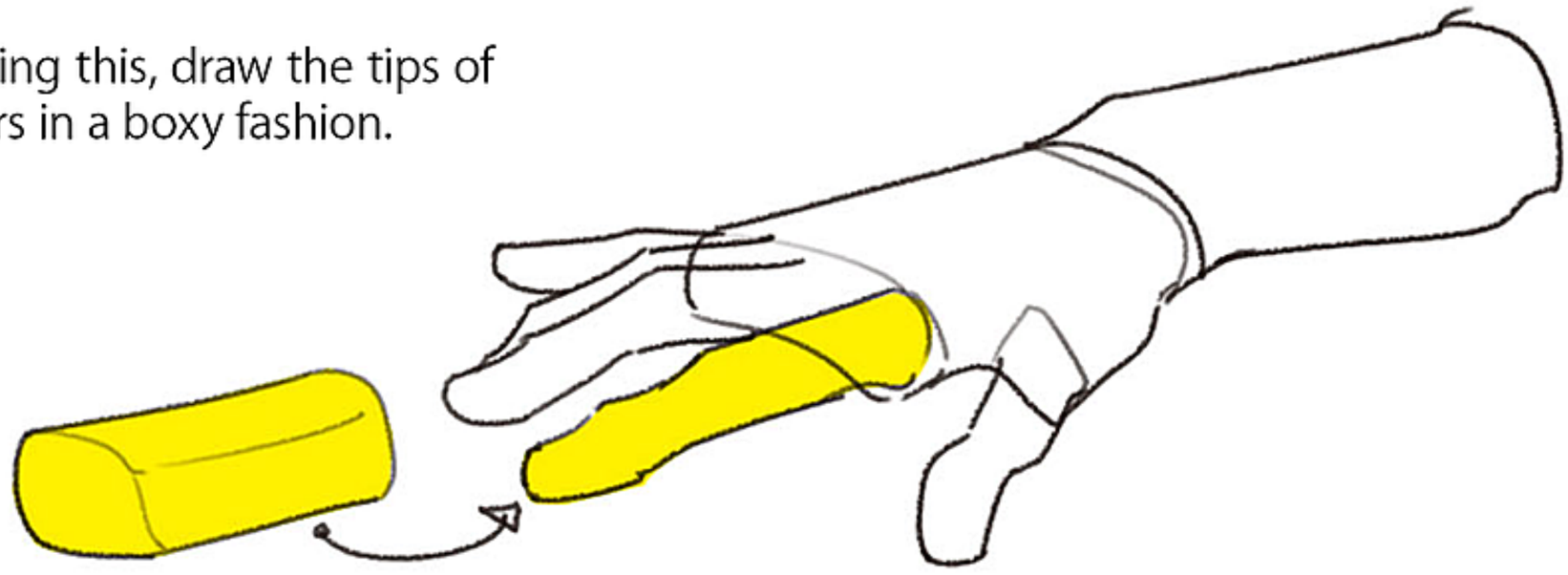


Drawing the hands and feet larger than the face creates a cartoon-like style with a lumpy body proportion.

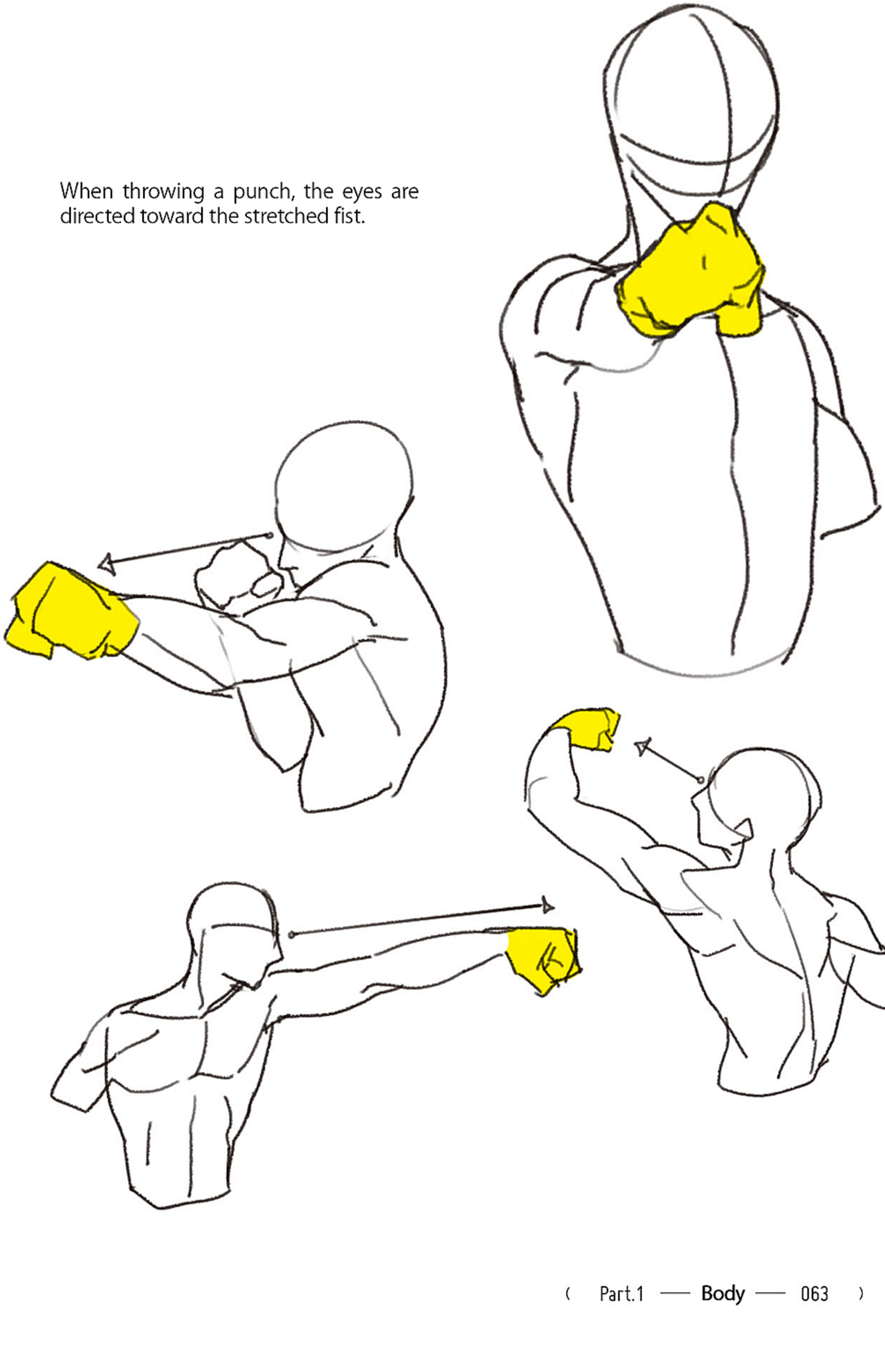


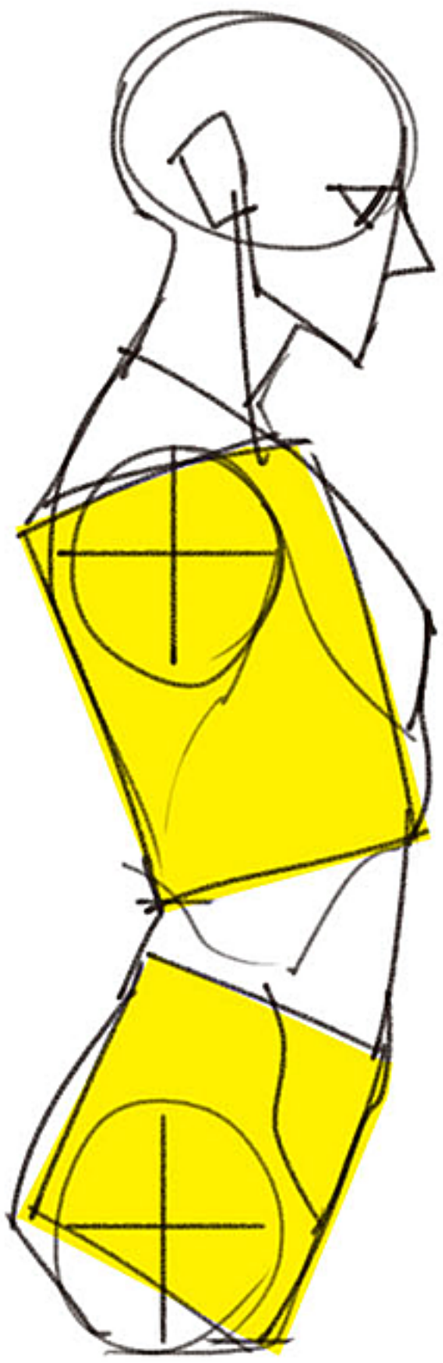
Upper body

When doing this, draw the tips of the fingers in a boxy fashion.



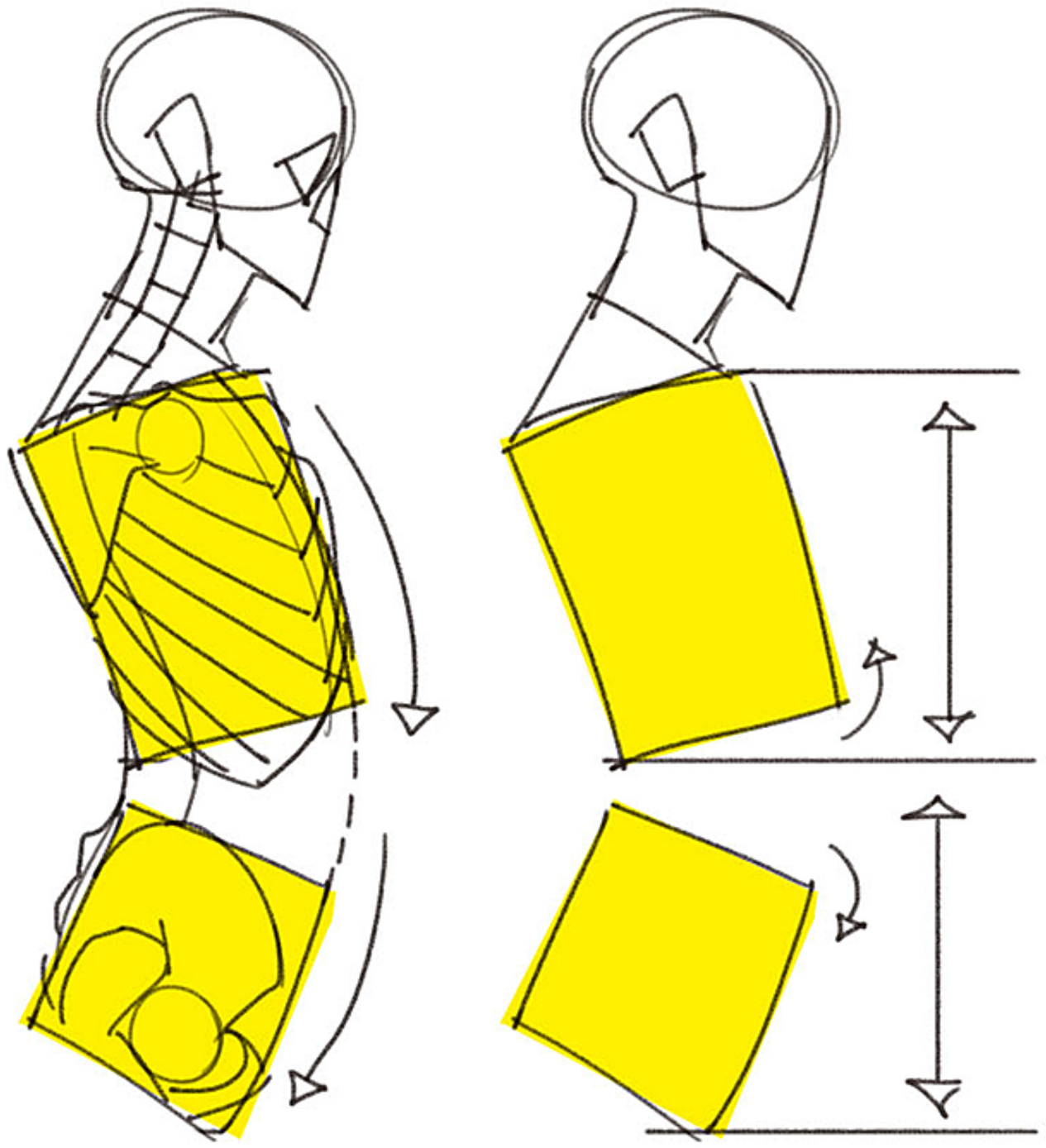
When throwing a punch, the eyes are directed toward the stretched fist.



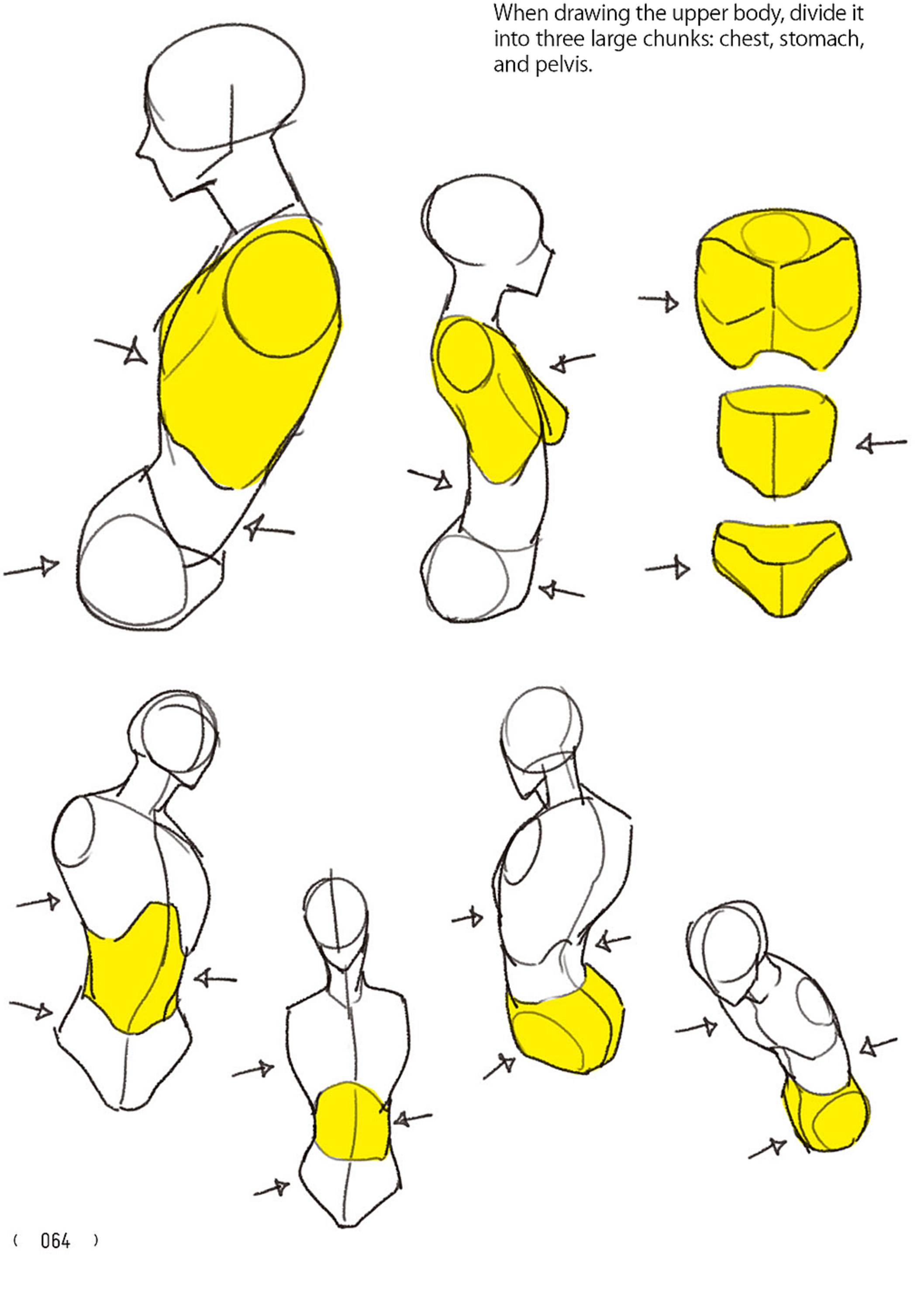


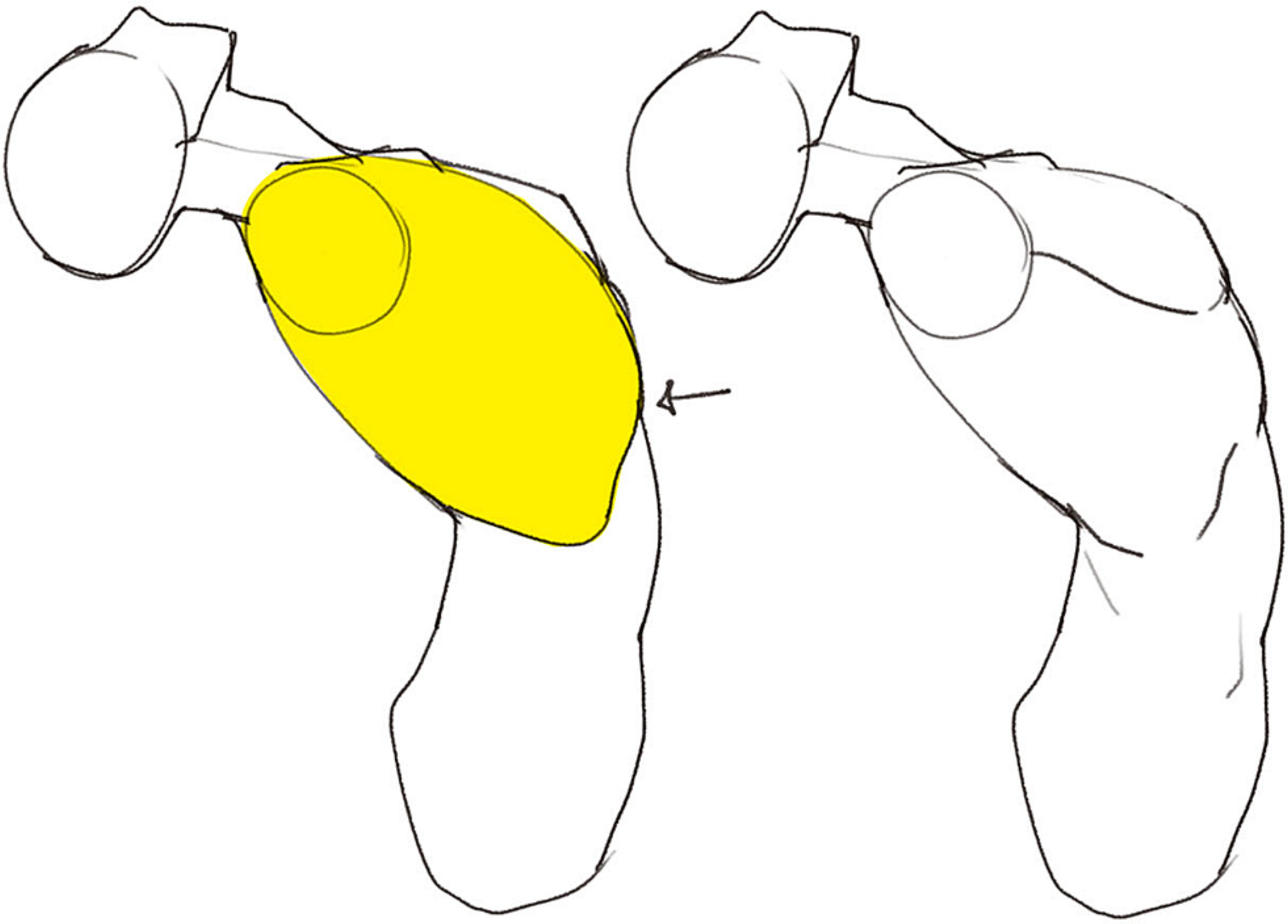
In the upper body, the chest goes forward and the pelvis goes backward.

To draw a stable upper body, curve the torso and pelvis in a bow-like shape.

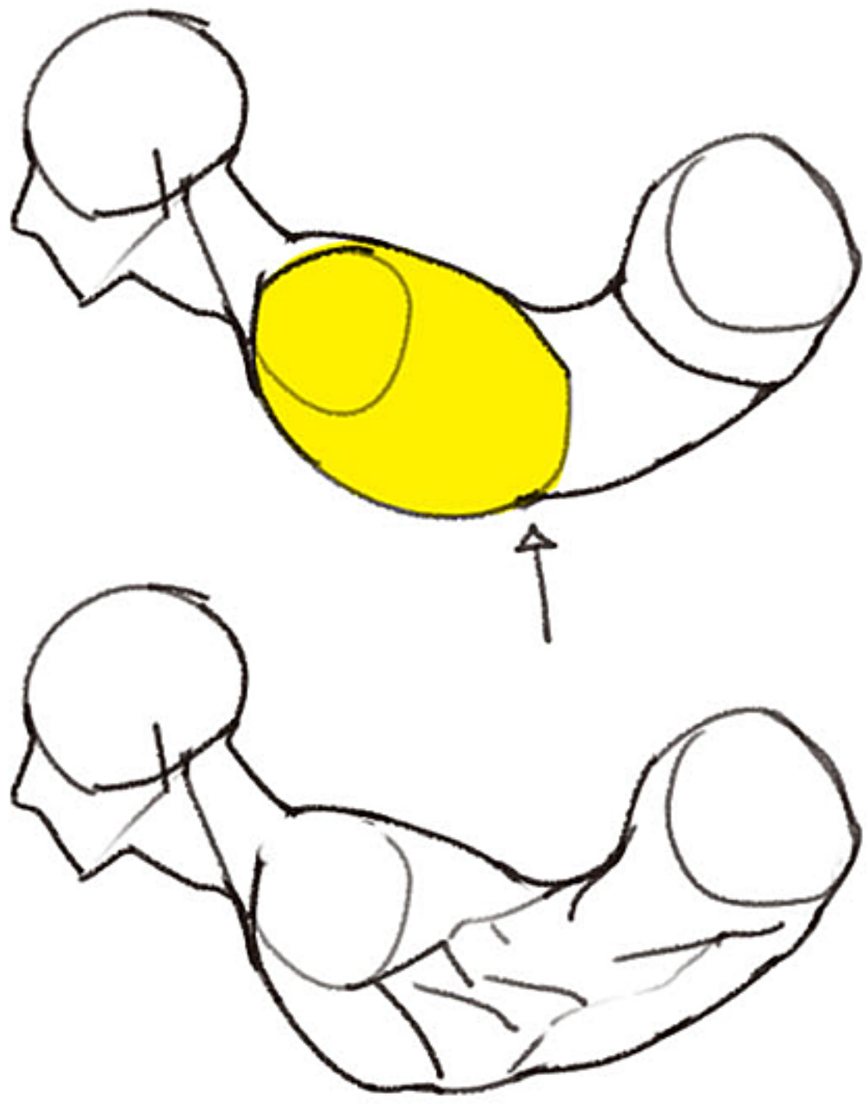


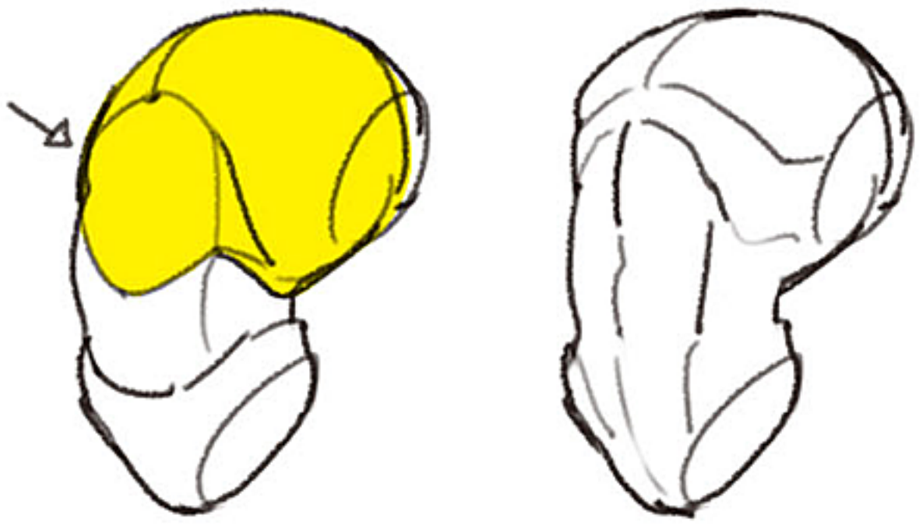
When drawing the upper body, divide it into three large chunks: chest, stomach, and pelvis.



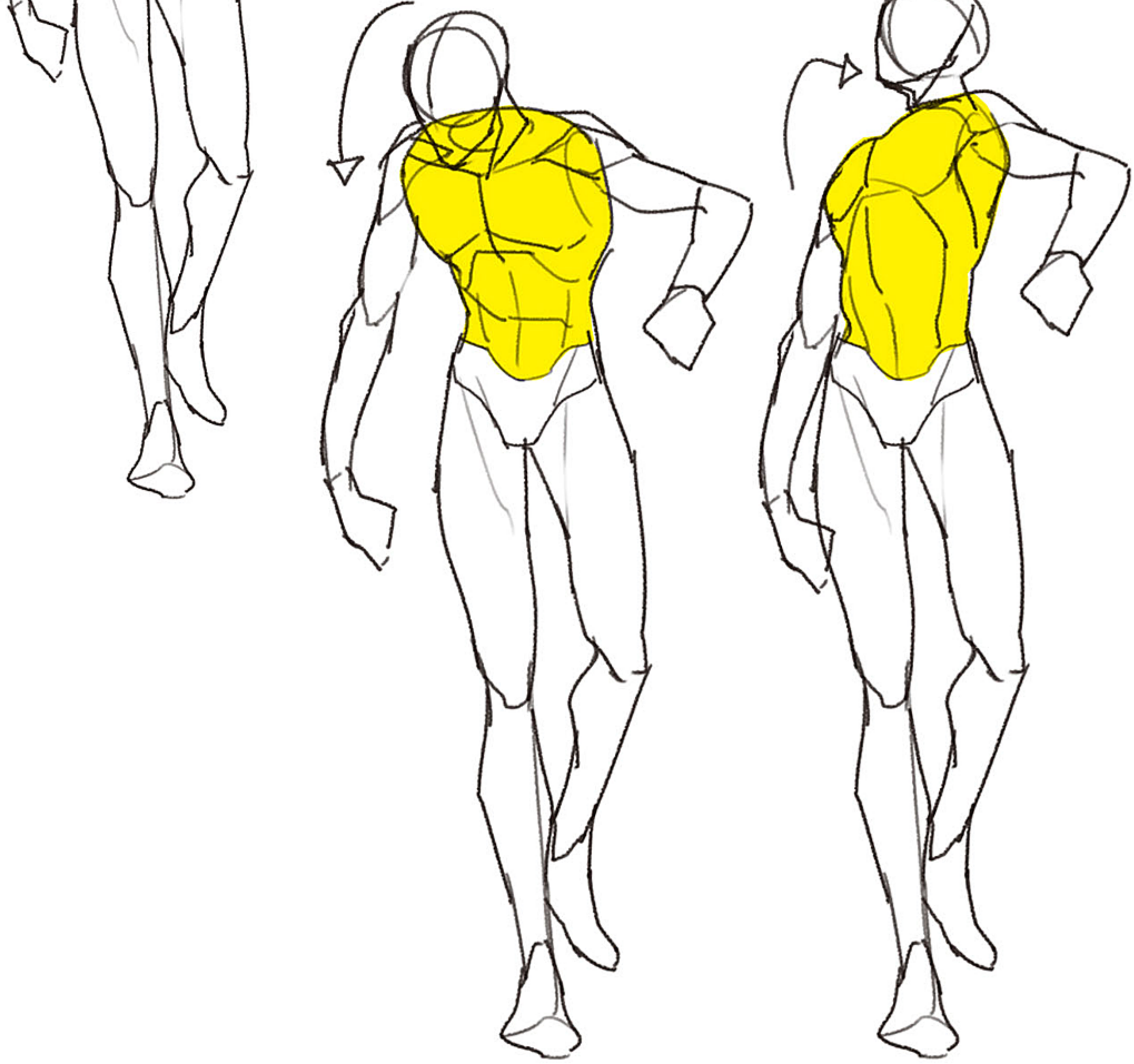


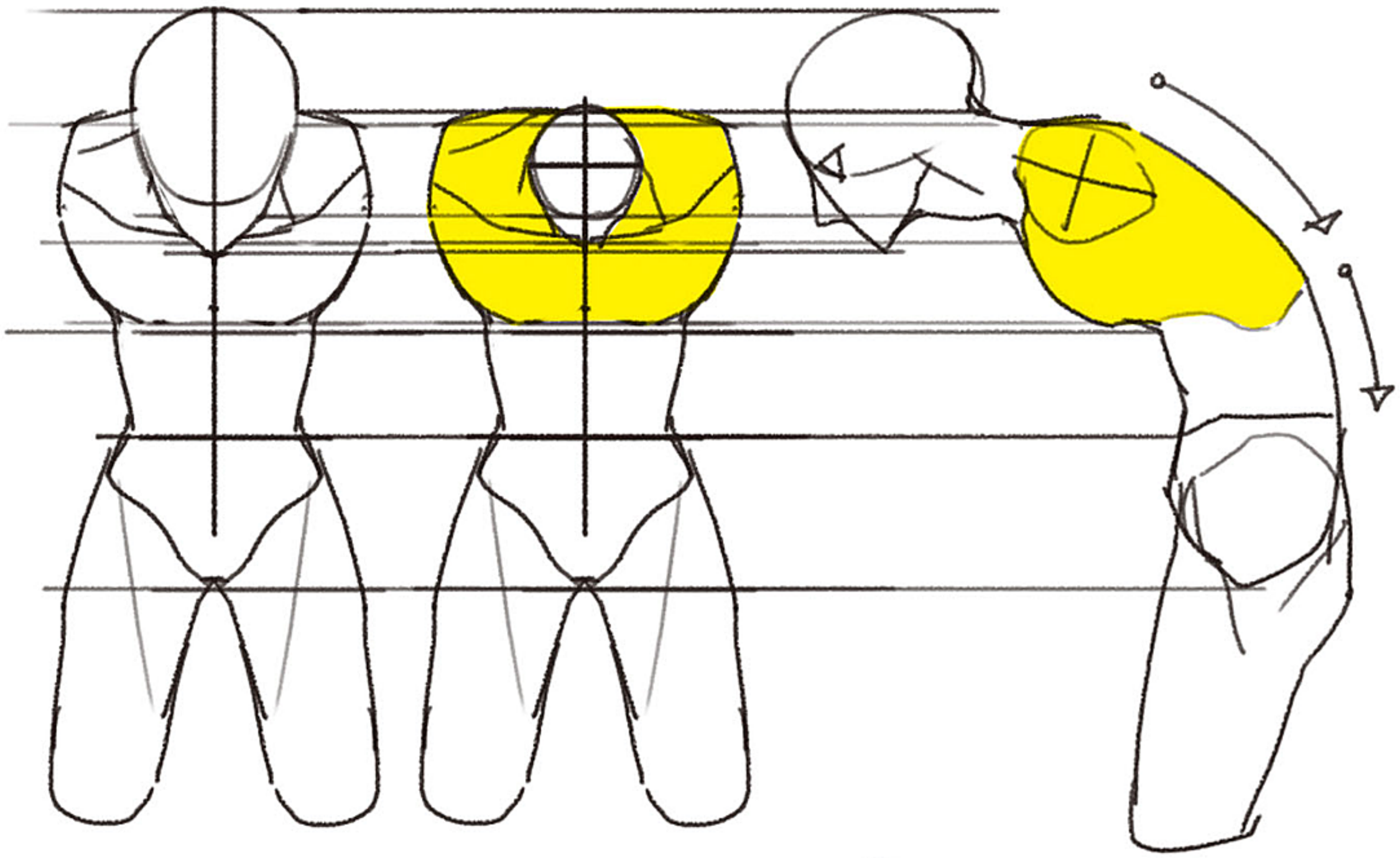
When the upper body is tilted far backwards, the rib bones protrude from the upper part of the stomach.



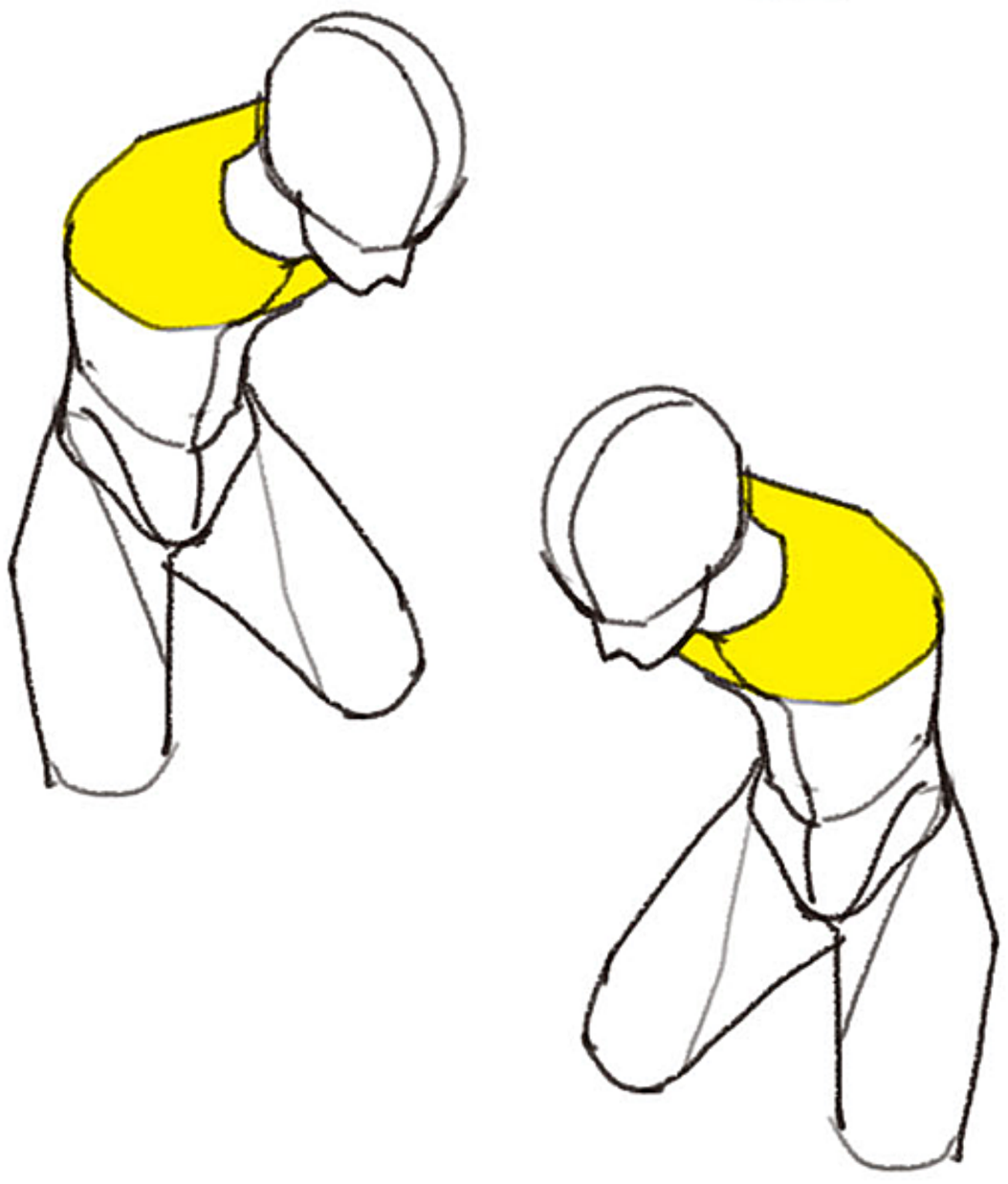


A dynamic flow can be created just by moving the upper body slightly forward or backward.

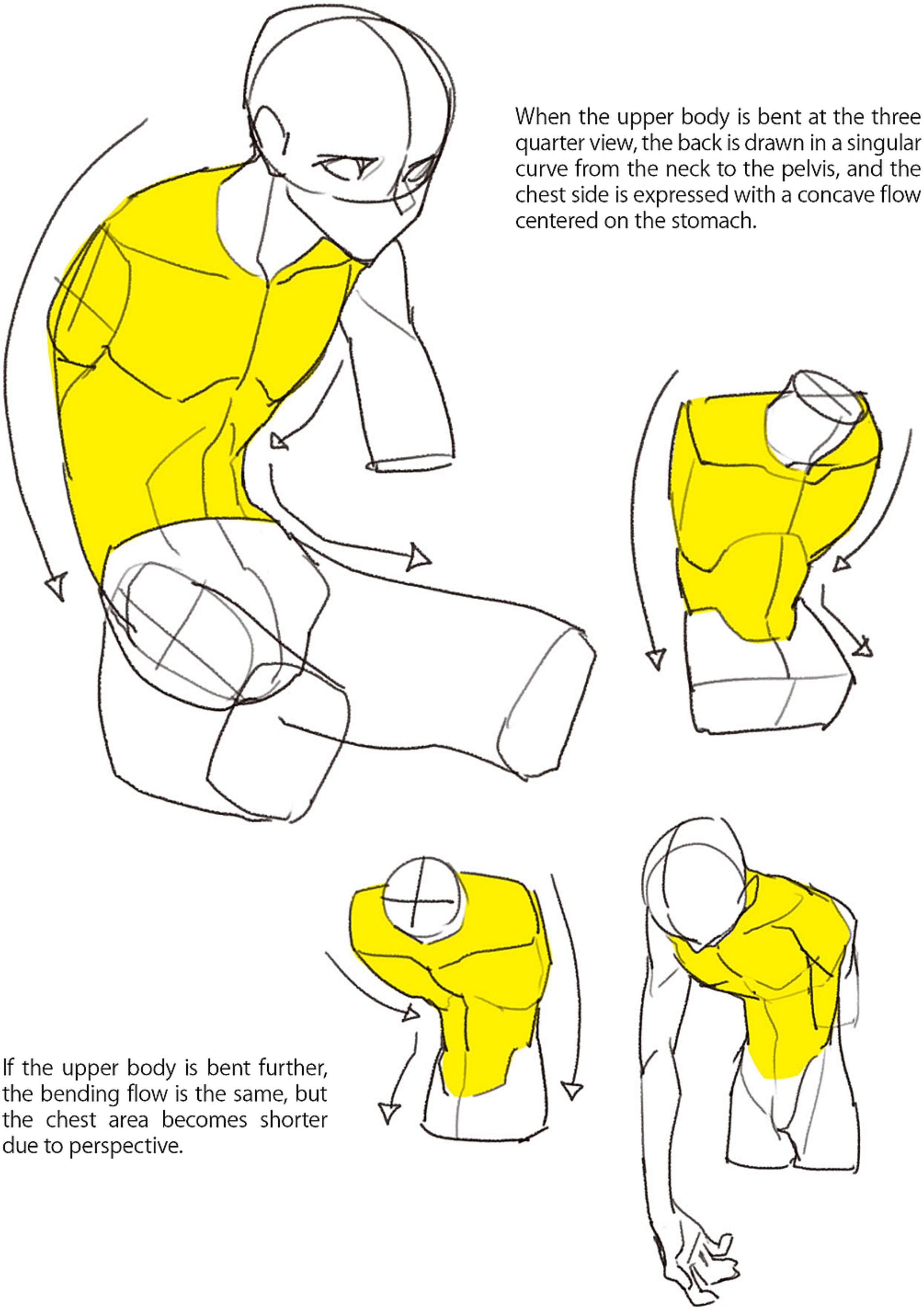




When the upper body is bent, the chest and belly parts are bent. Since the chest is bent more than the belly, a lot of the chest area is omitted when viewed from a different angle.

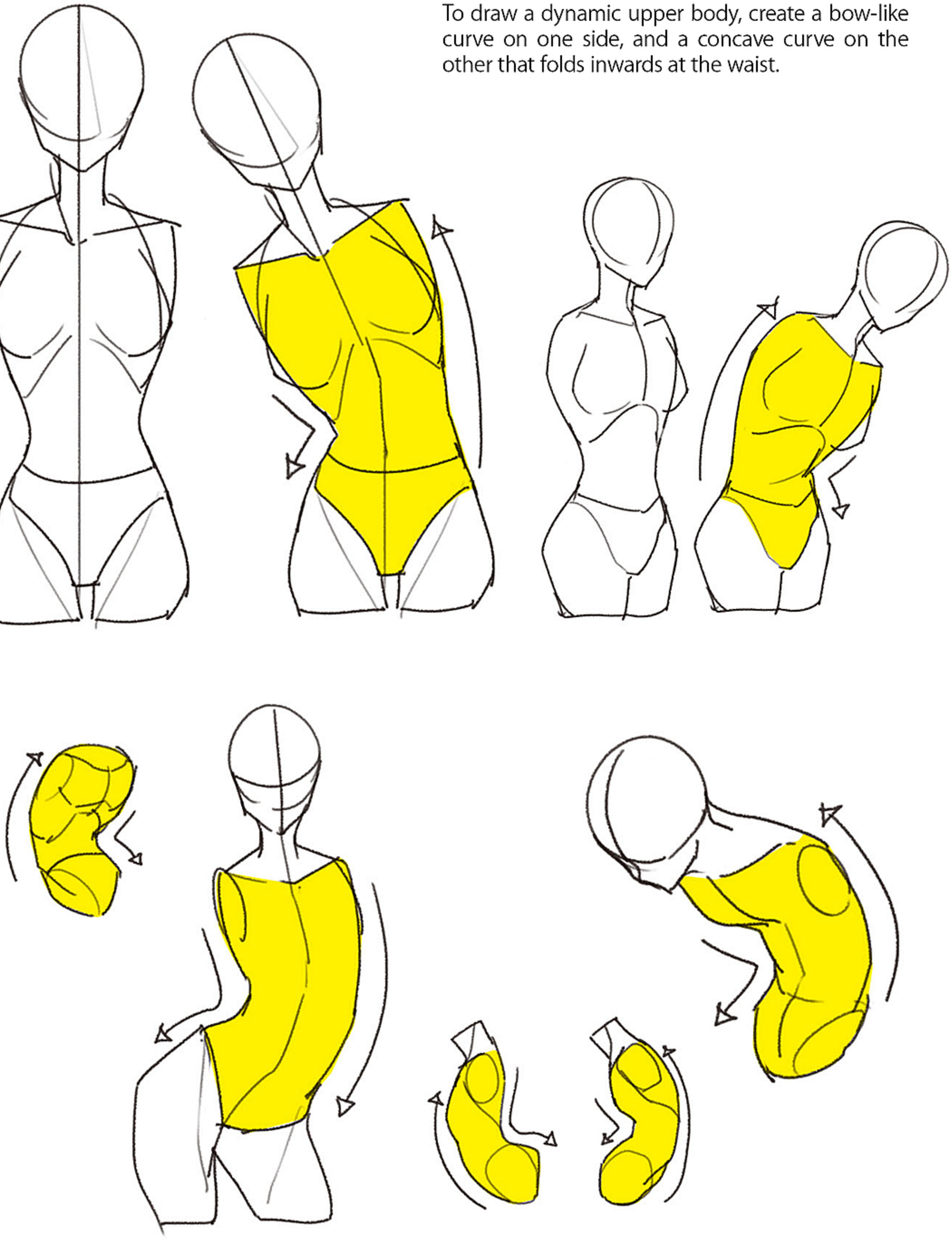


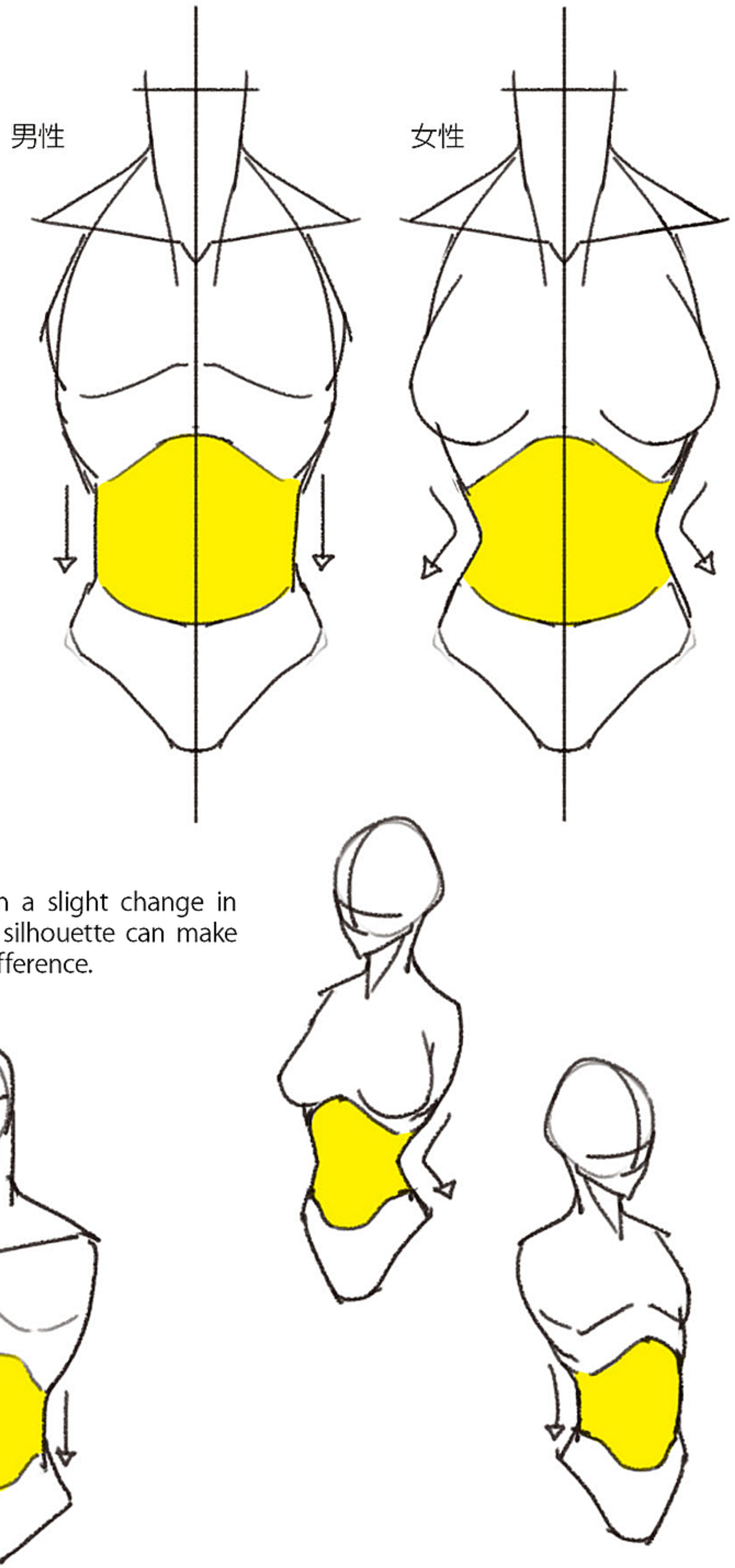
When the upper body is bent at the three quarter view, the back is drawn in a singular curve from the neck to the pelvis, and the chest side is expressed with a concave flow centered on the stomach.



If the upper body is bent further, the bending flow is the same, but the chest area becomes shorter due to perspective.

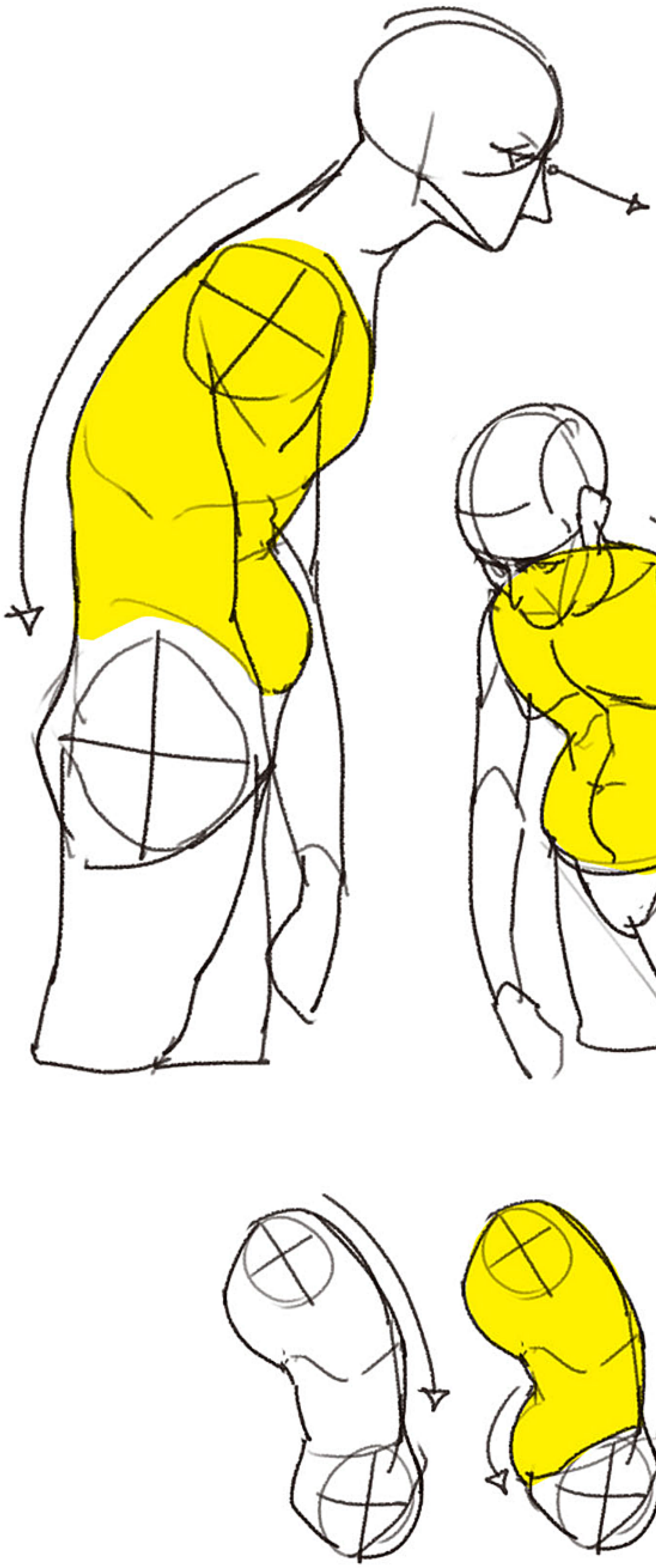
To draw a dynamic upper body, create a bow-like curve on one side, and a concave curve on the other that folds inwards at the waist.



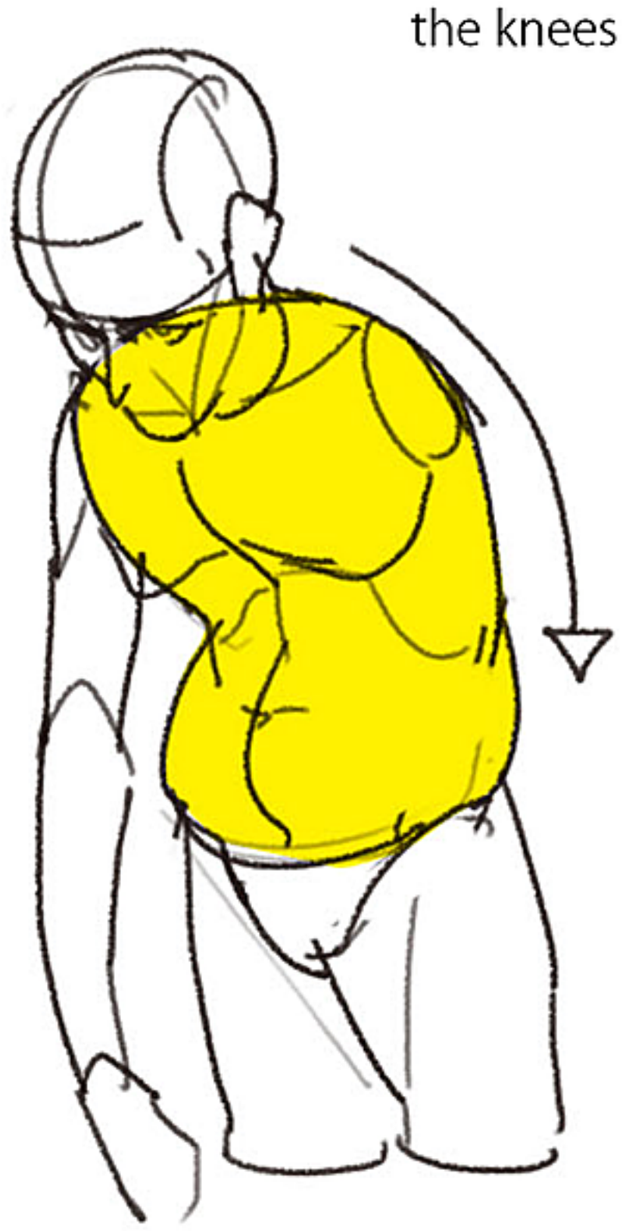


One way to easily differentiate the upper body of a male and female character is to change the silhouette of the waist.

Even a slight change in the silhouette can make a difference.



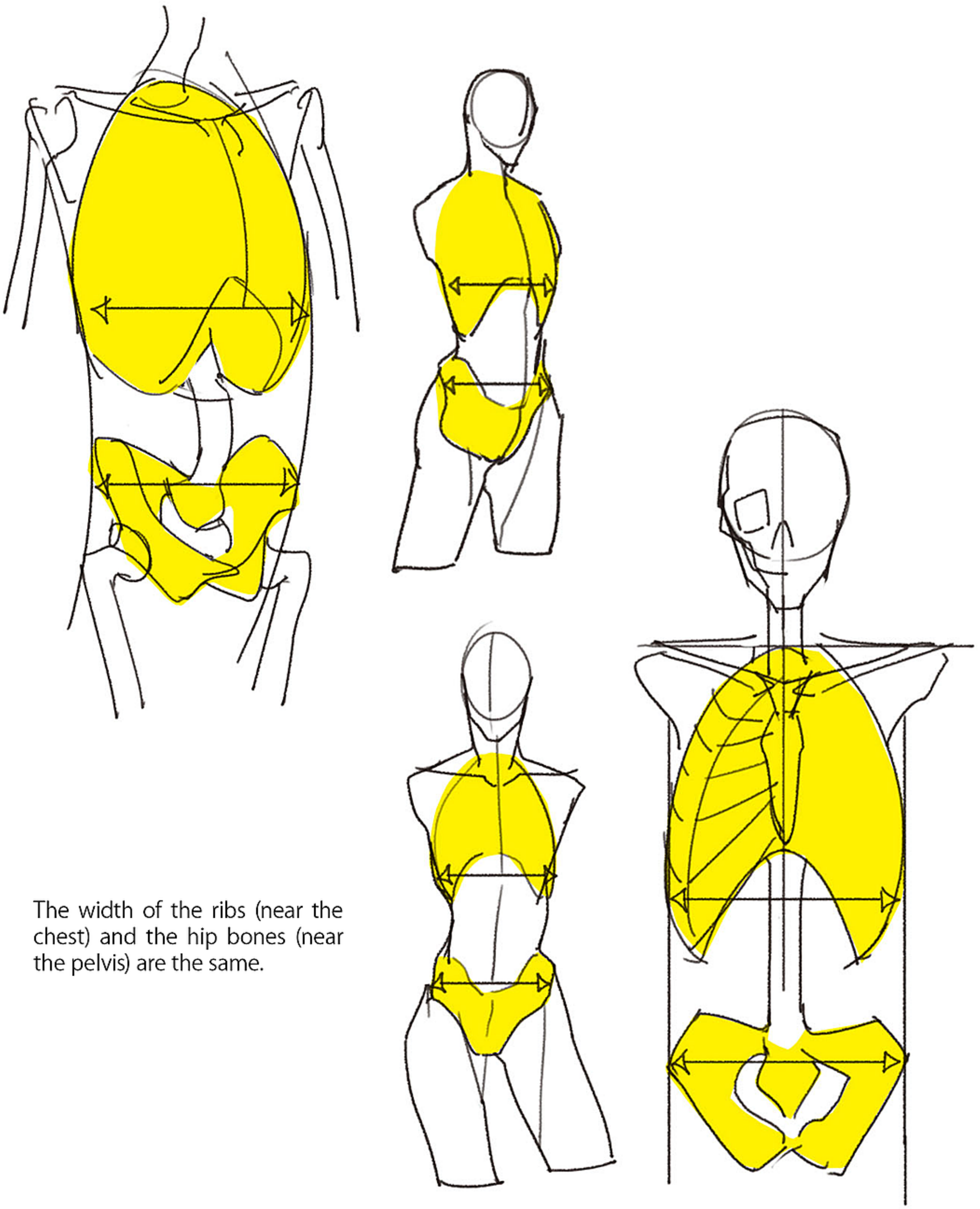
For older characters, bend the back line, bulge the belly and bend the angle of the face down a little. The legs also bend at the knees slightly.



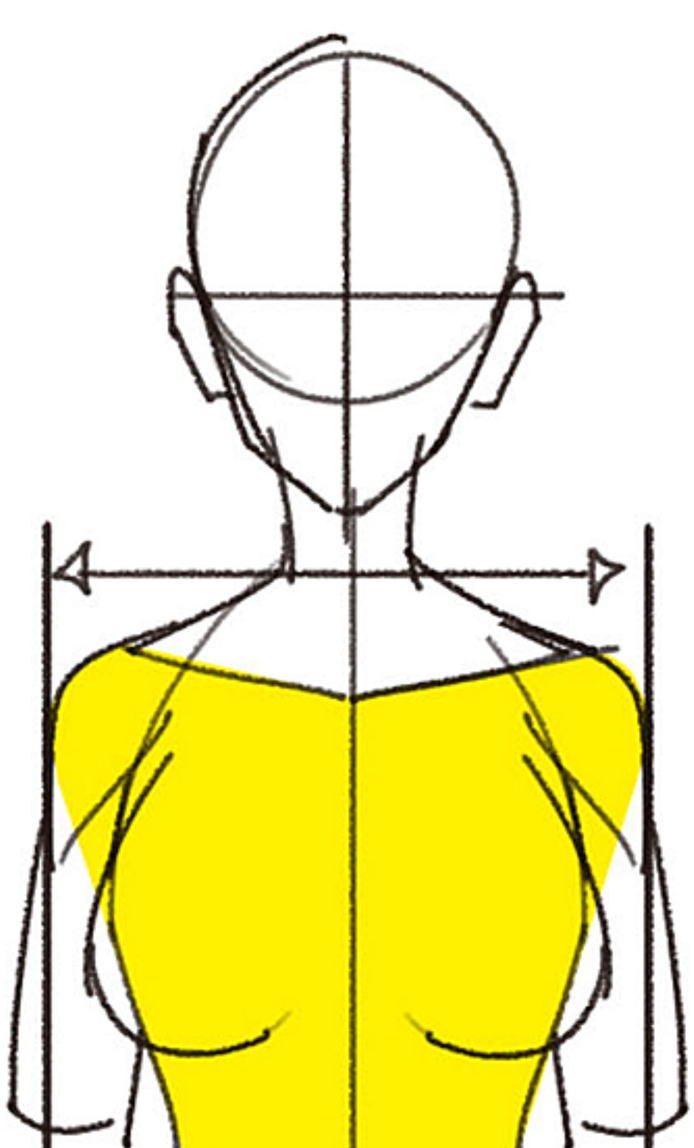
Flow

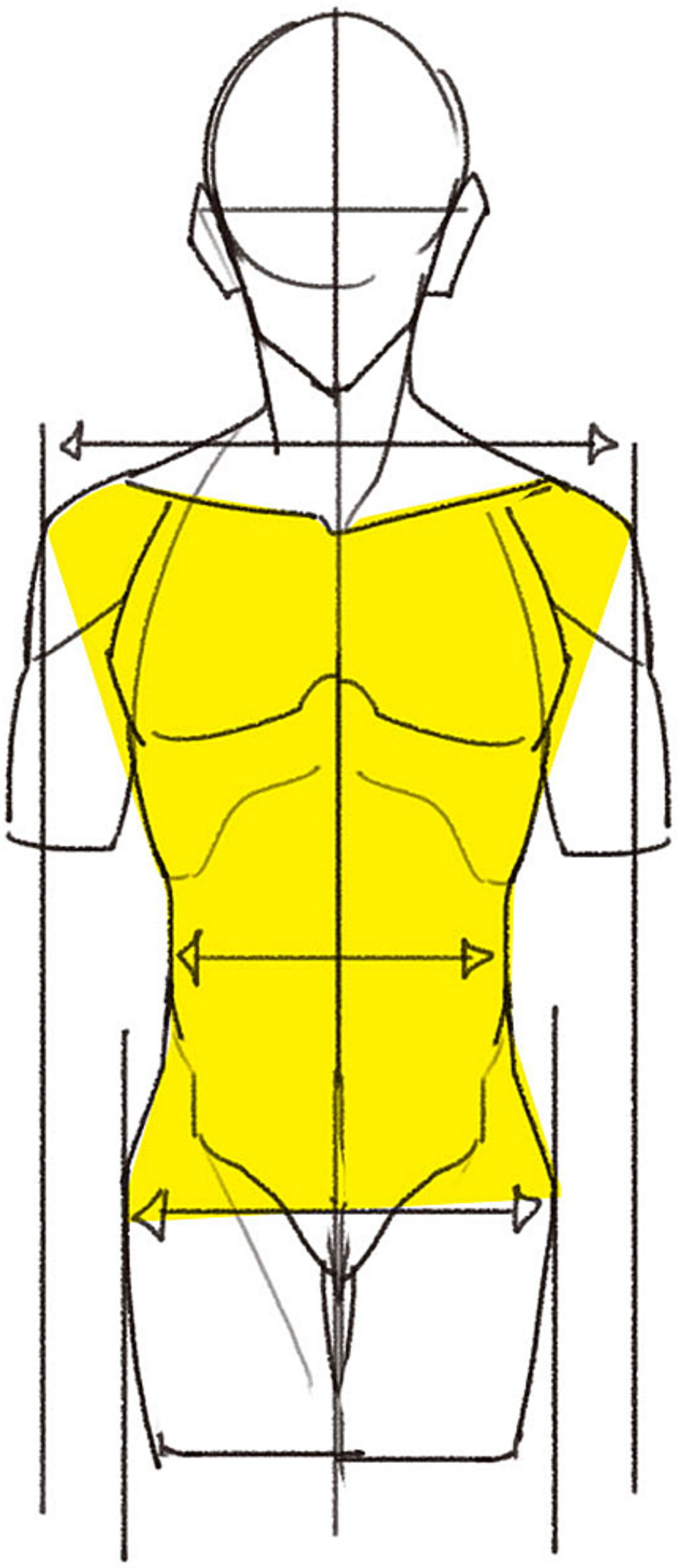
Pelvis

Lower body — Pelvis



The width of the ribs (near the chest) and the hip bones (near the pelvis) are the same.



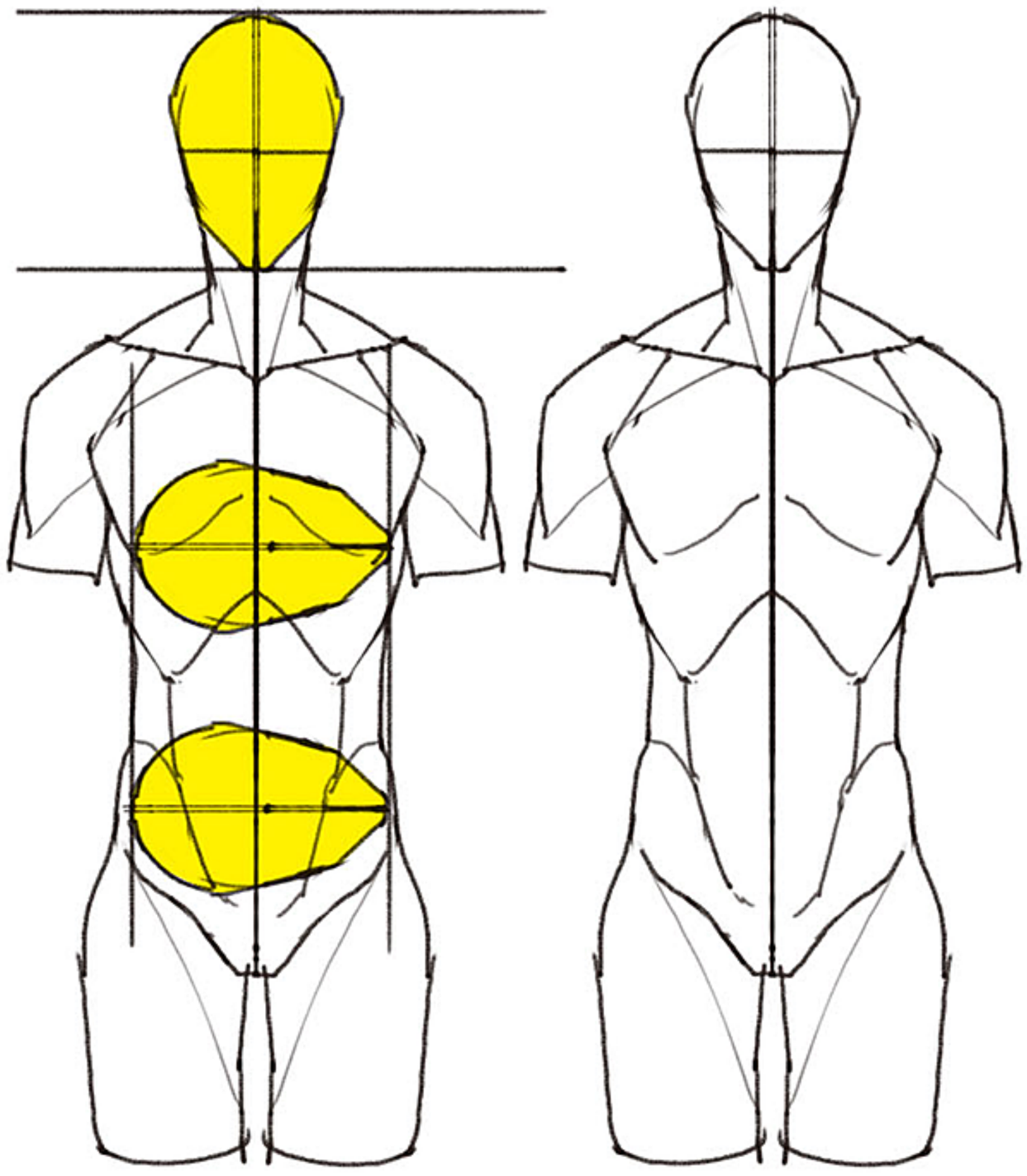


Lower body

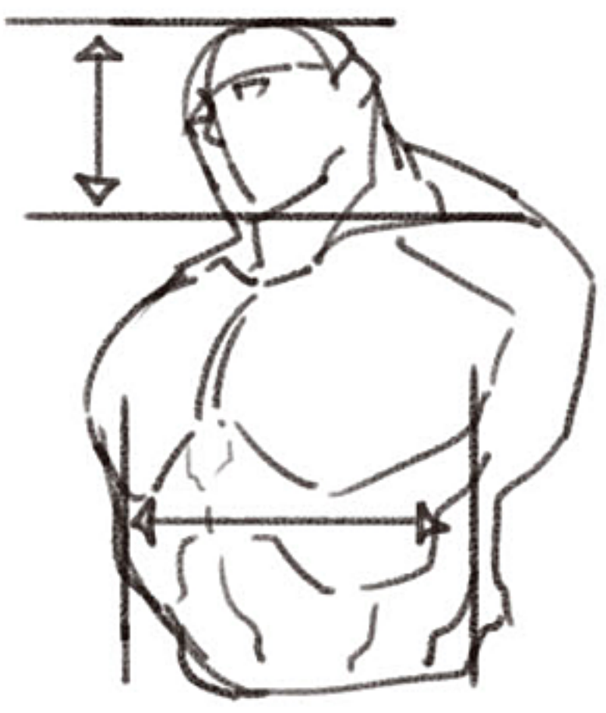
Pelvis

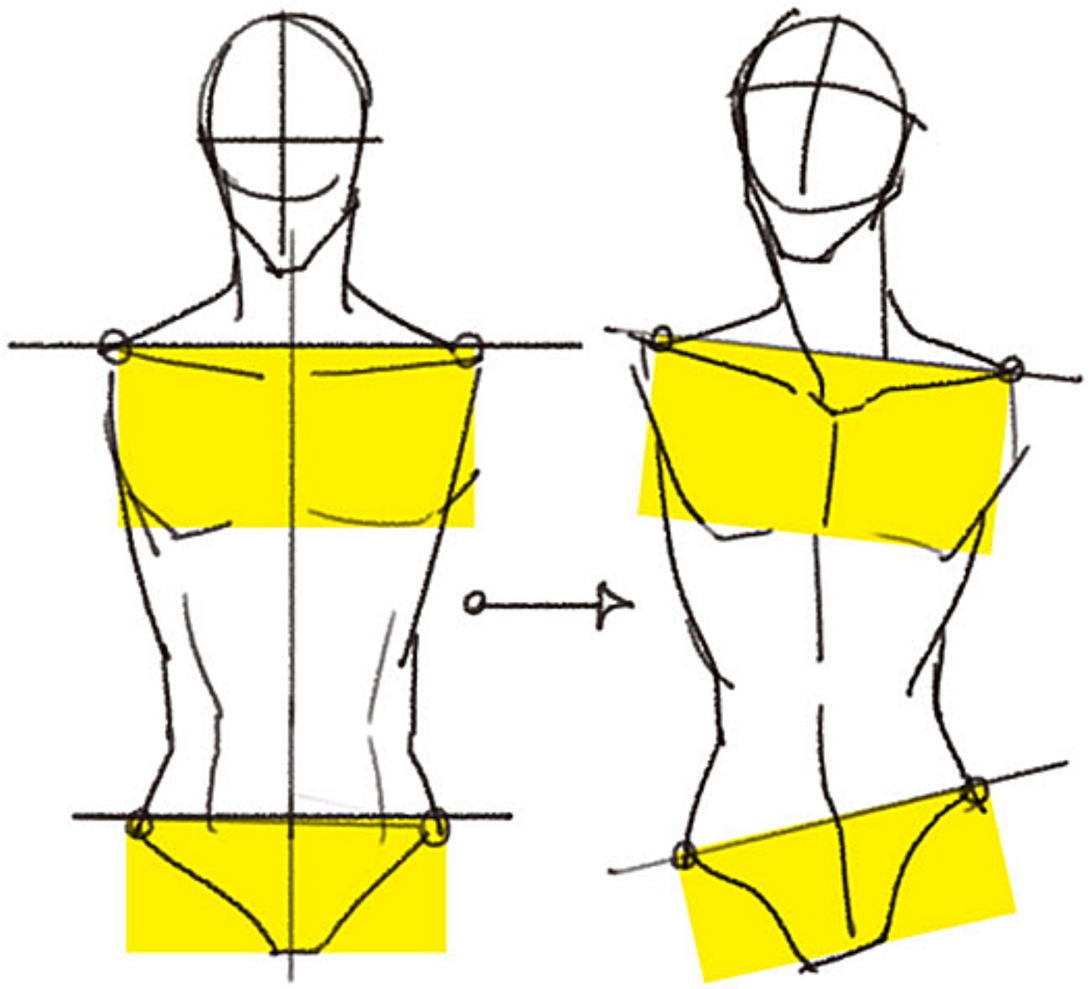
As an easy way to measure the width of the upper body, draw the width of the shoulder and pelvis equally for women, and draw the pelvis a little smaller than the width of the shoulder for men.

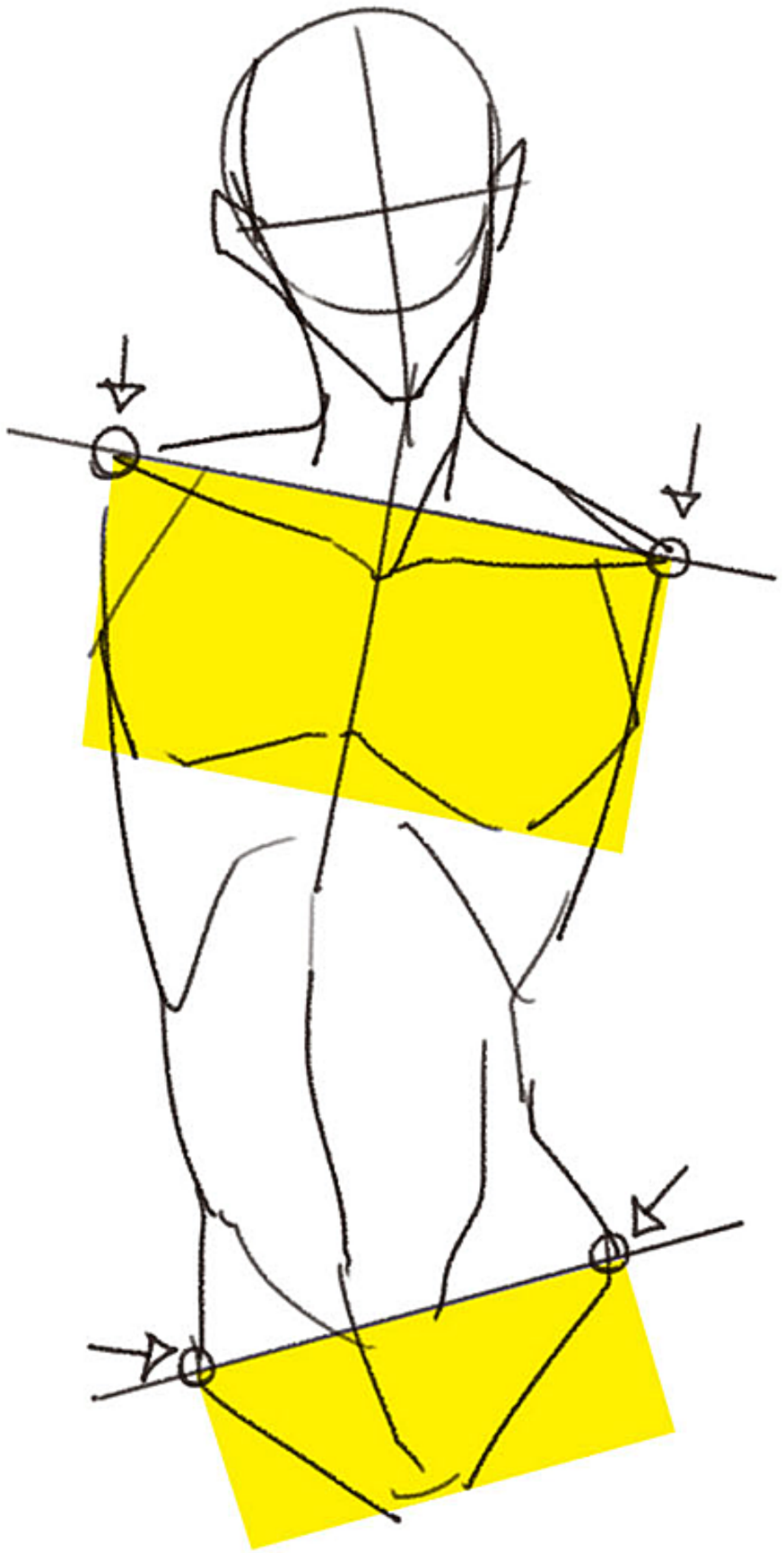
On average, the length of an adult's face is similar to the width on pe ribs and pelvis.



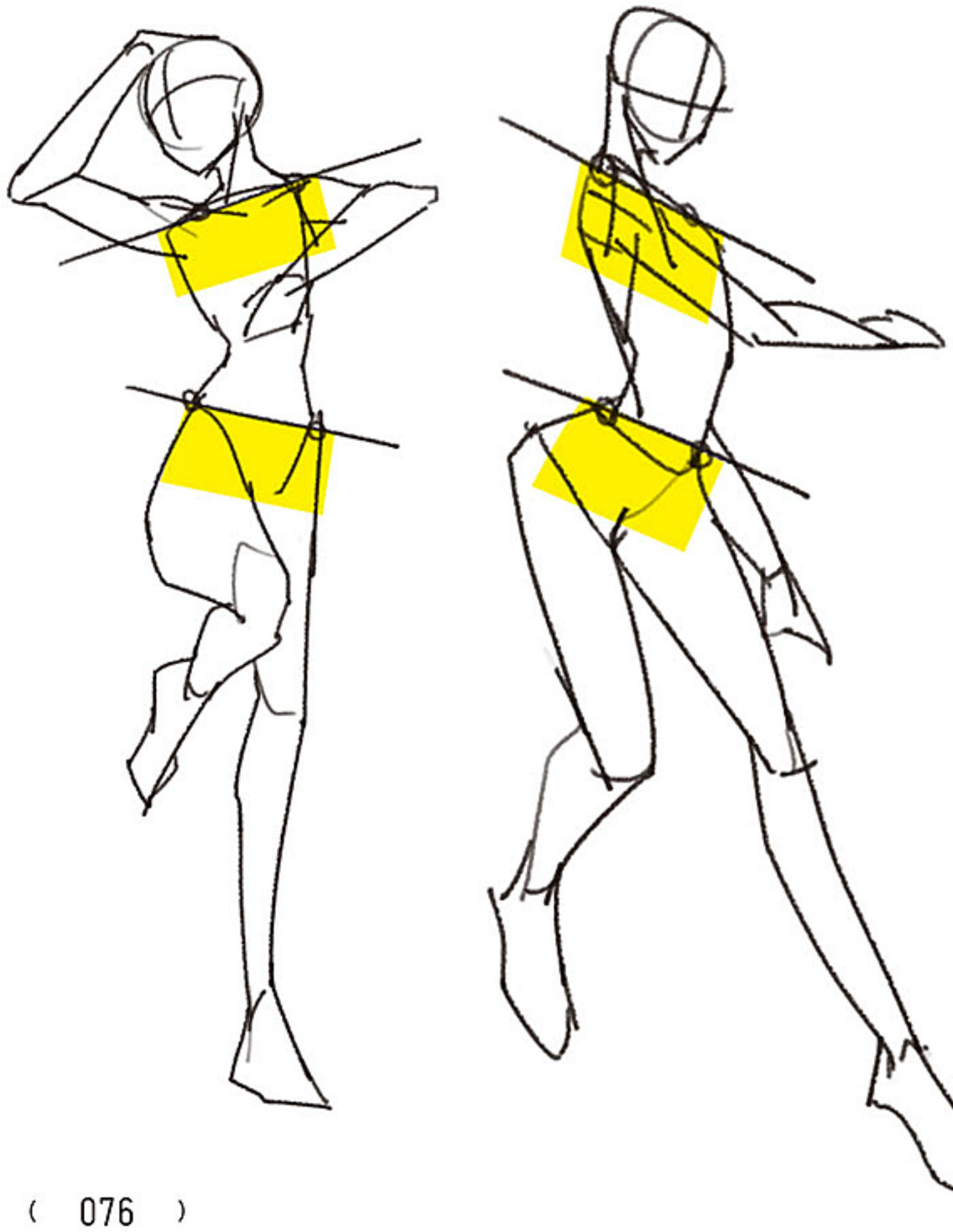
Of course, the length and width may be different depending on the character's gender, age, physical appearance, and whether or not they are drawn in a cartoon style.

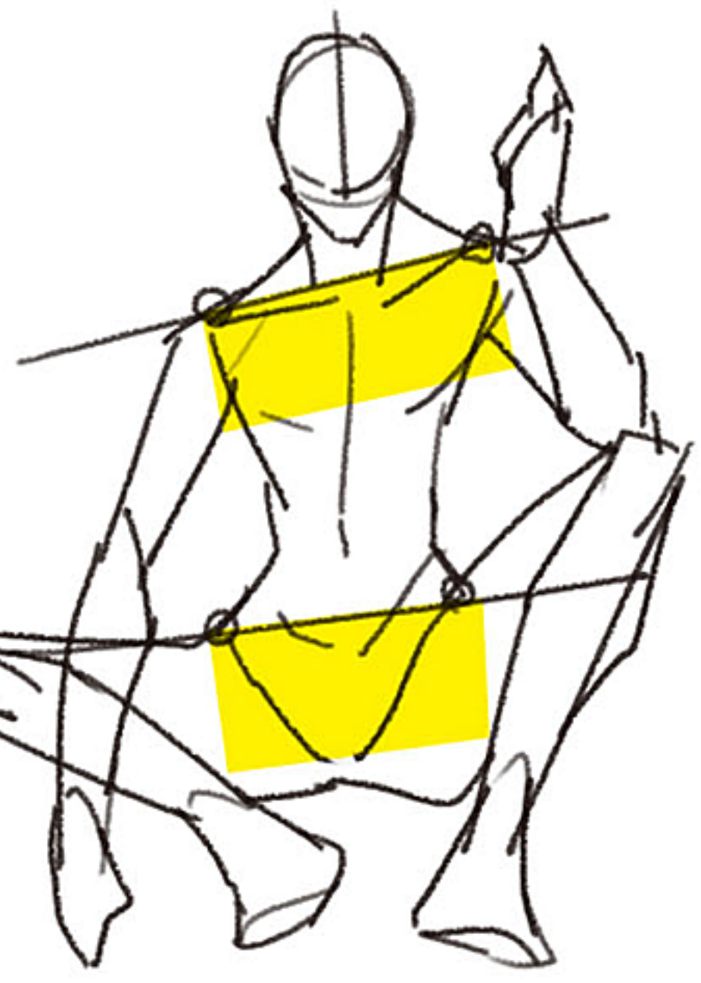


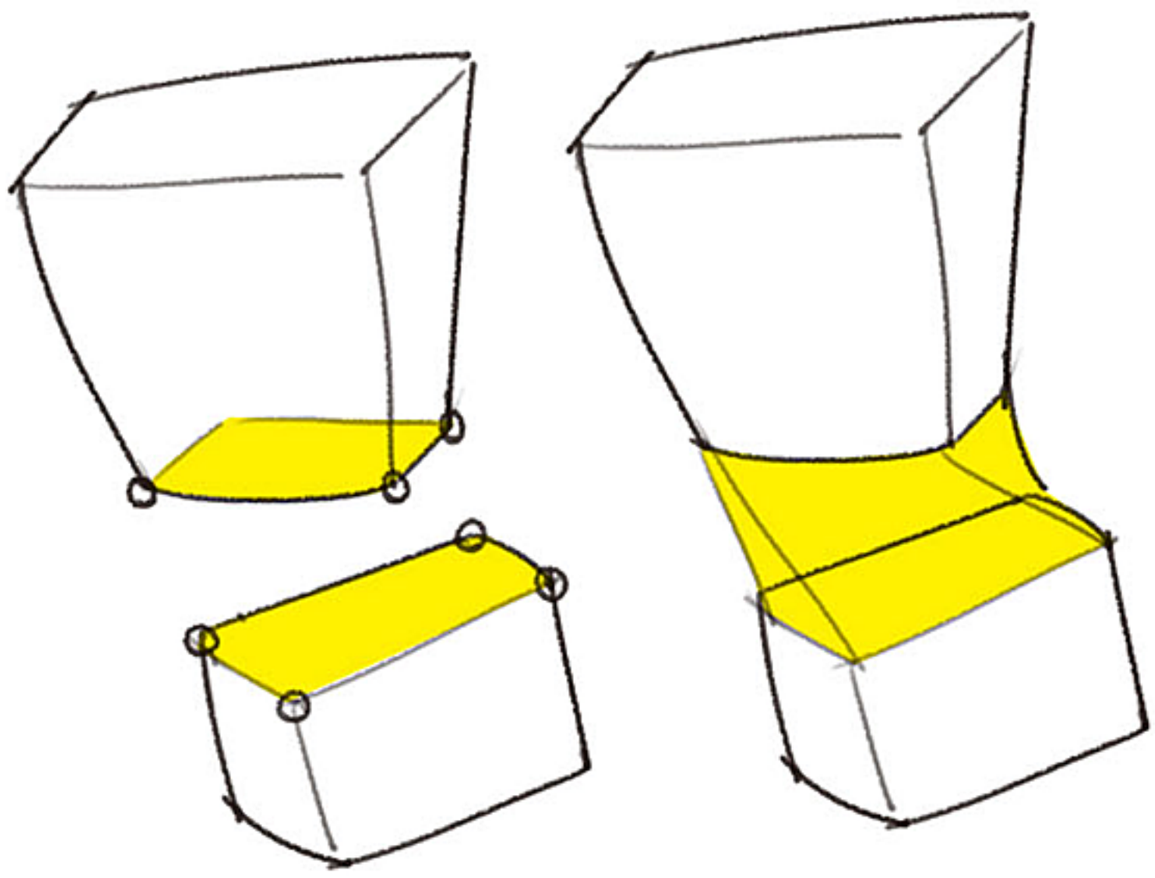




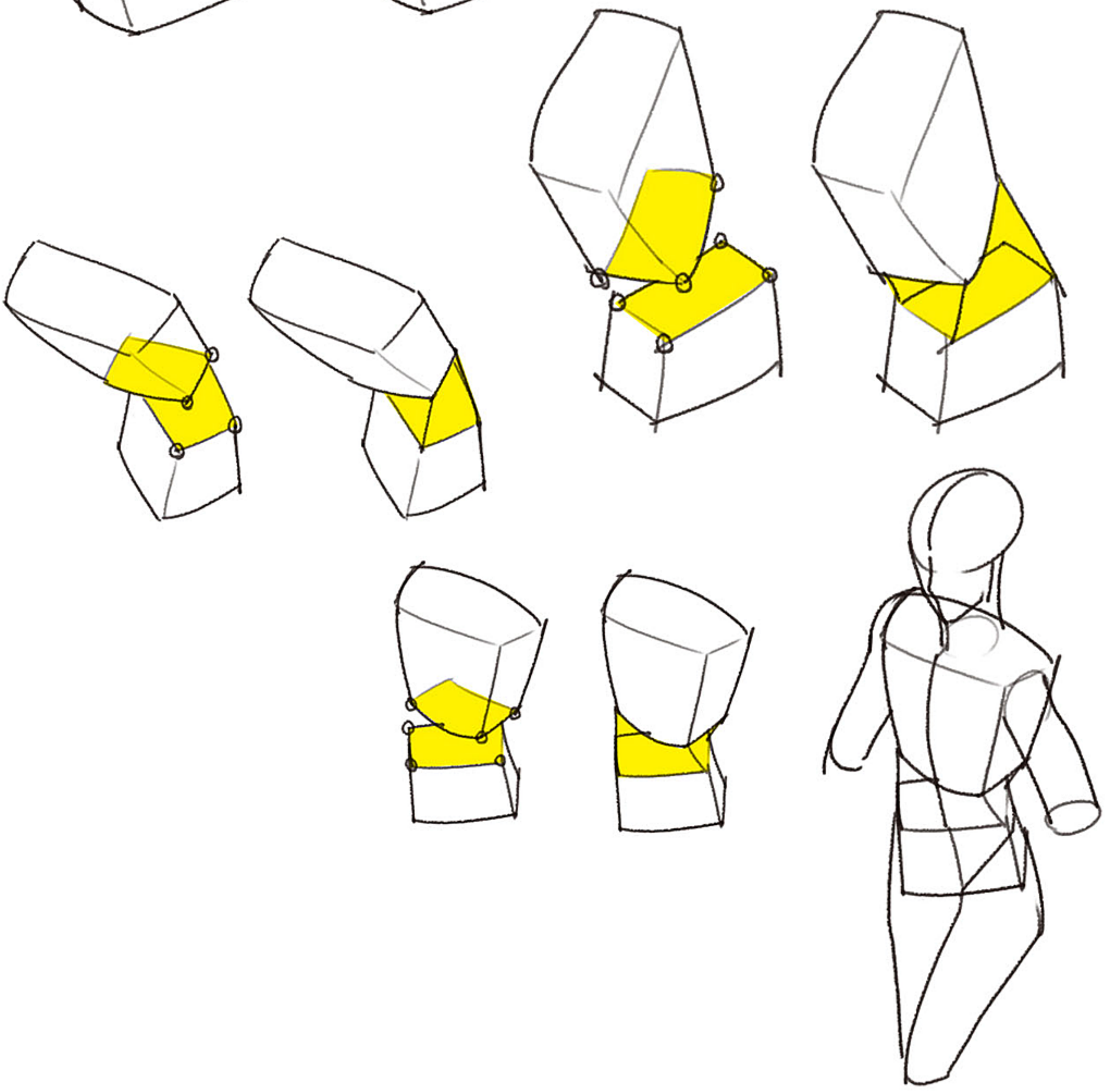
The more the horizontal lines of the collarbone and pelvis are twisted, the more dynamic the flow of the (upper) body changes.



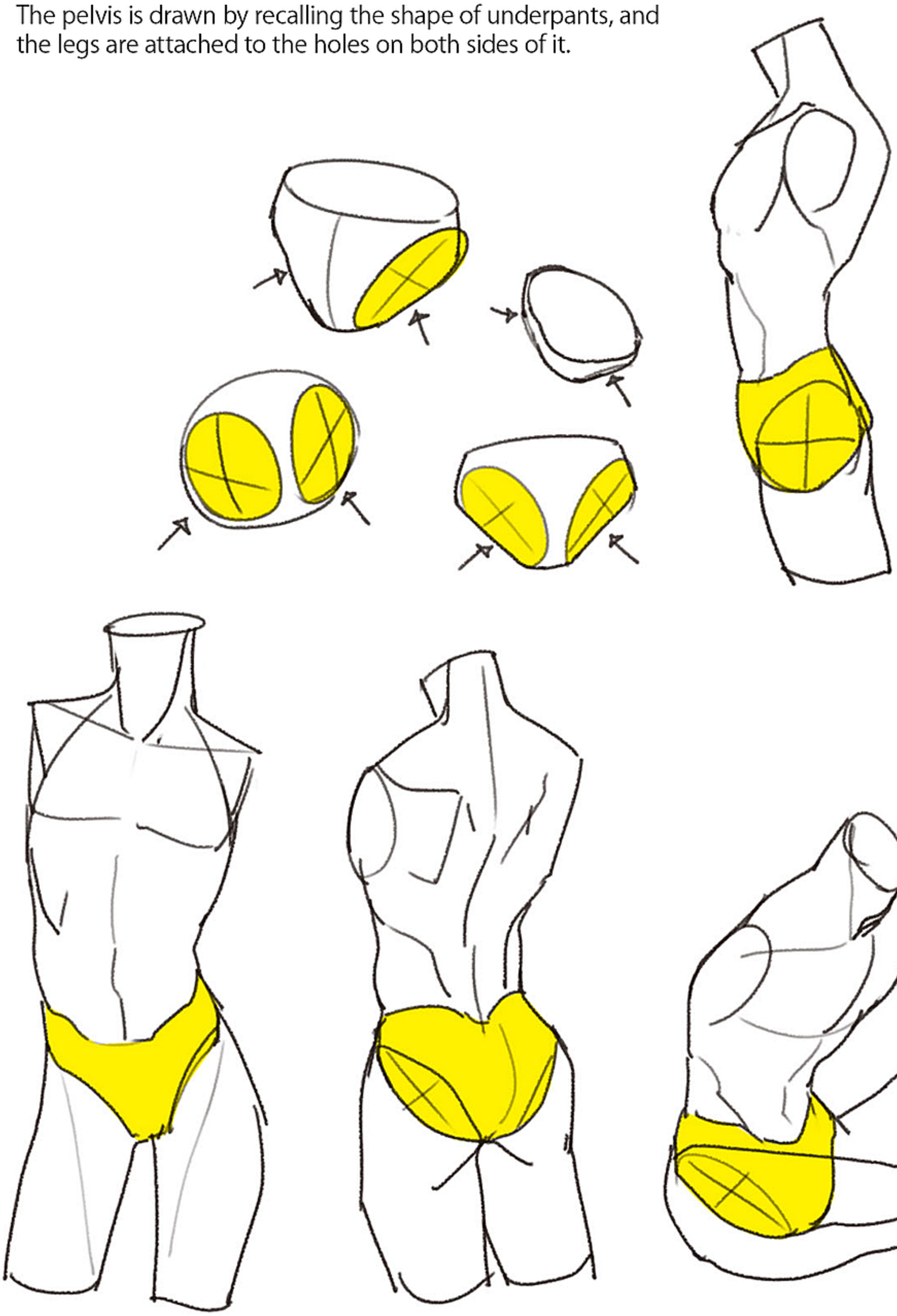


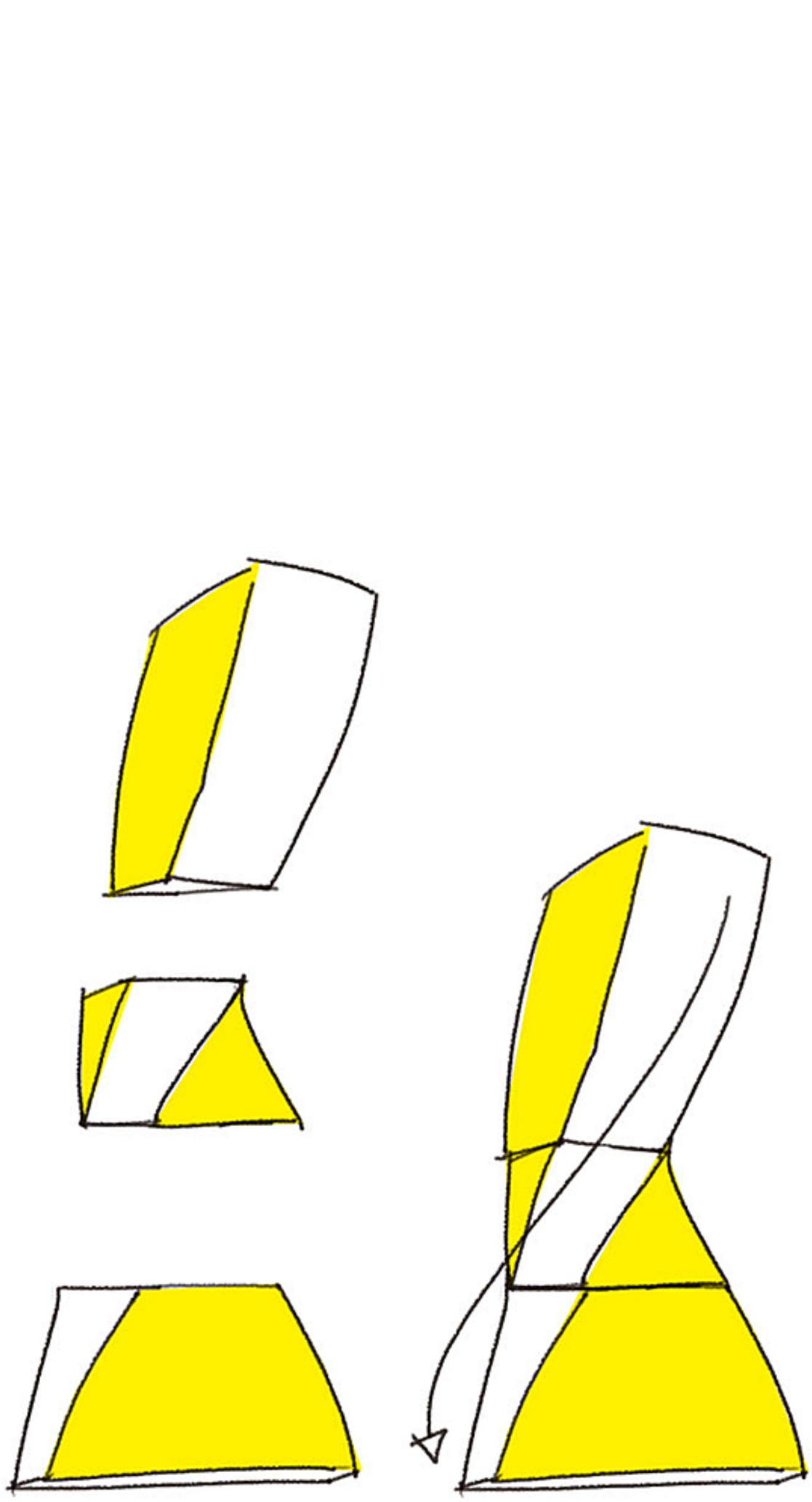


In order to draw a twisted upper body, vary the angles at which you draw the chest and pelvic sections and then connect their corners to create the waist.



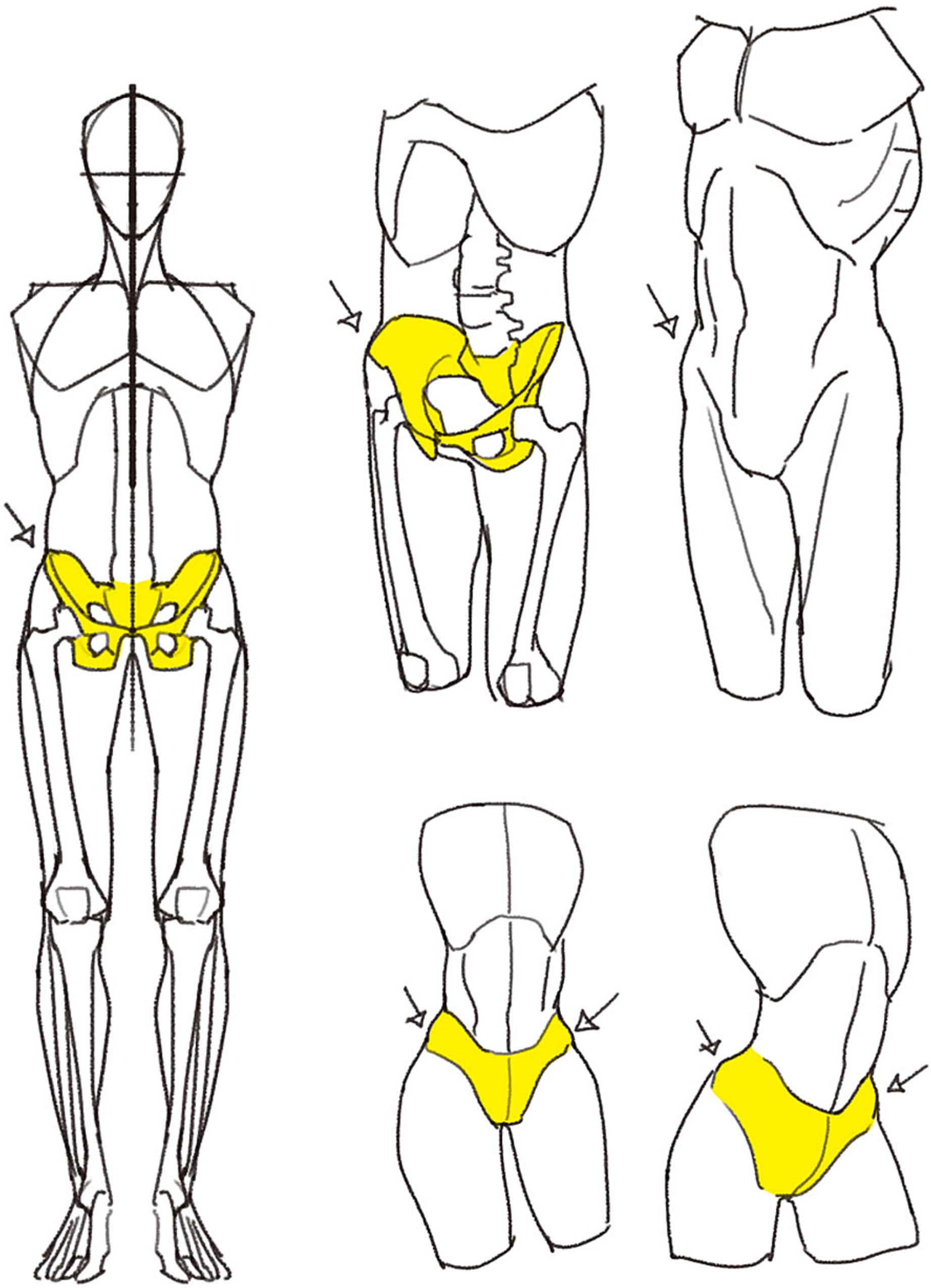
The pelvis is drawn by recalling the shape of underpants, and the legs are attached to the holes on both sides of it.

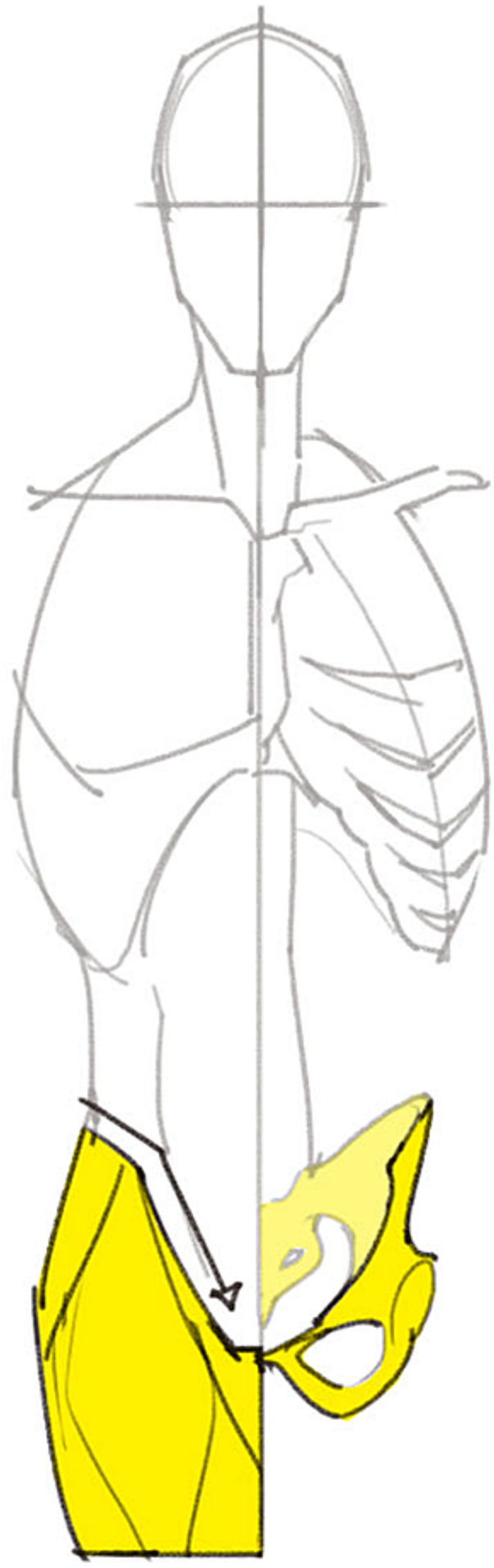




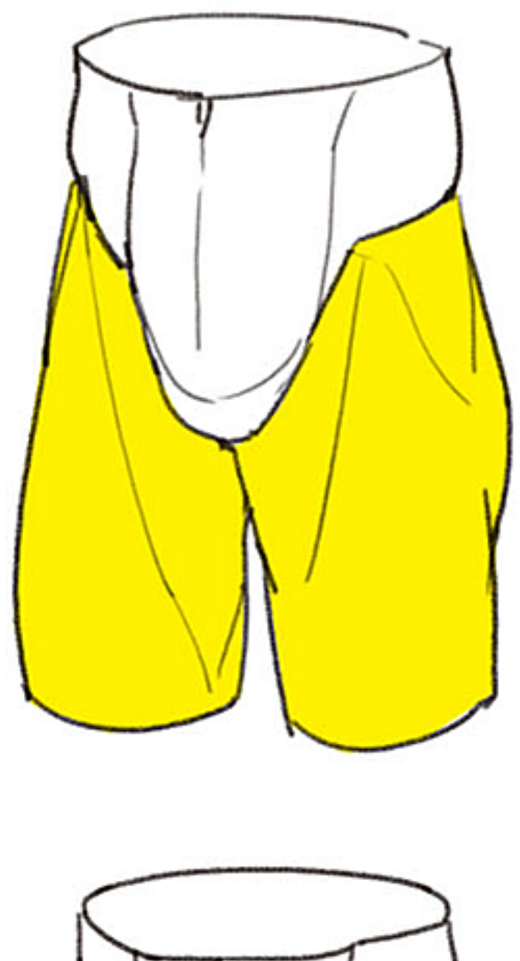
When twisting the body, create a clear division between the chest, waist, and pelvis to show the front and back sides based on the side.

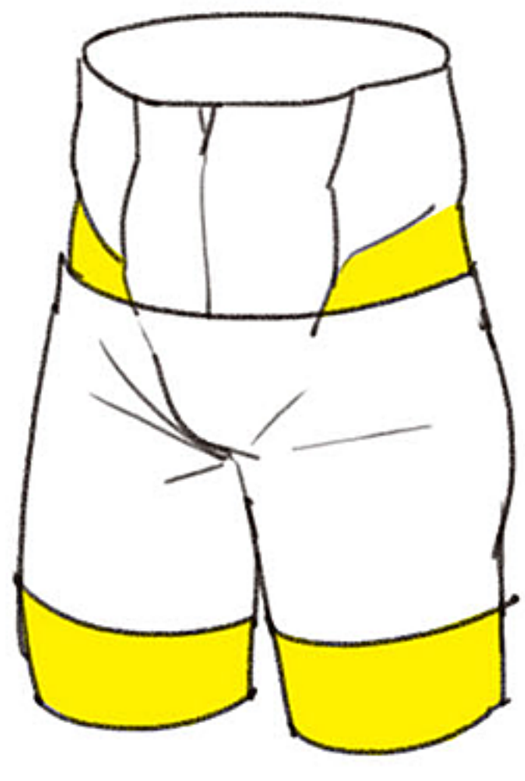
When drawing the pelvis under the waist, the bones stick out slightly.

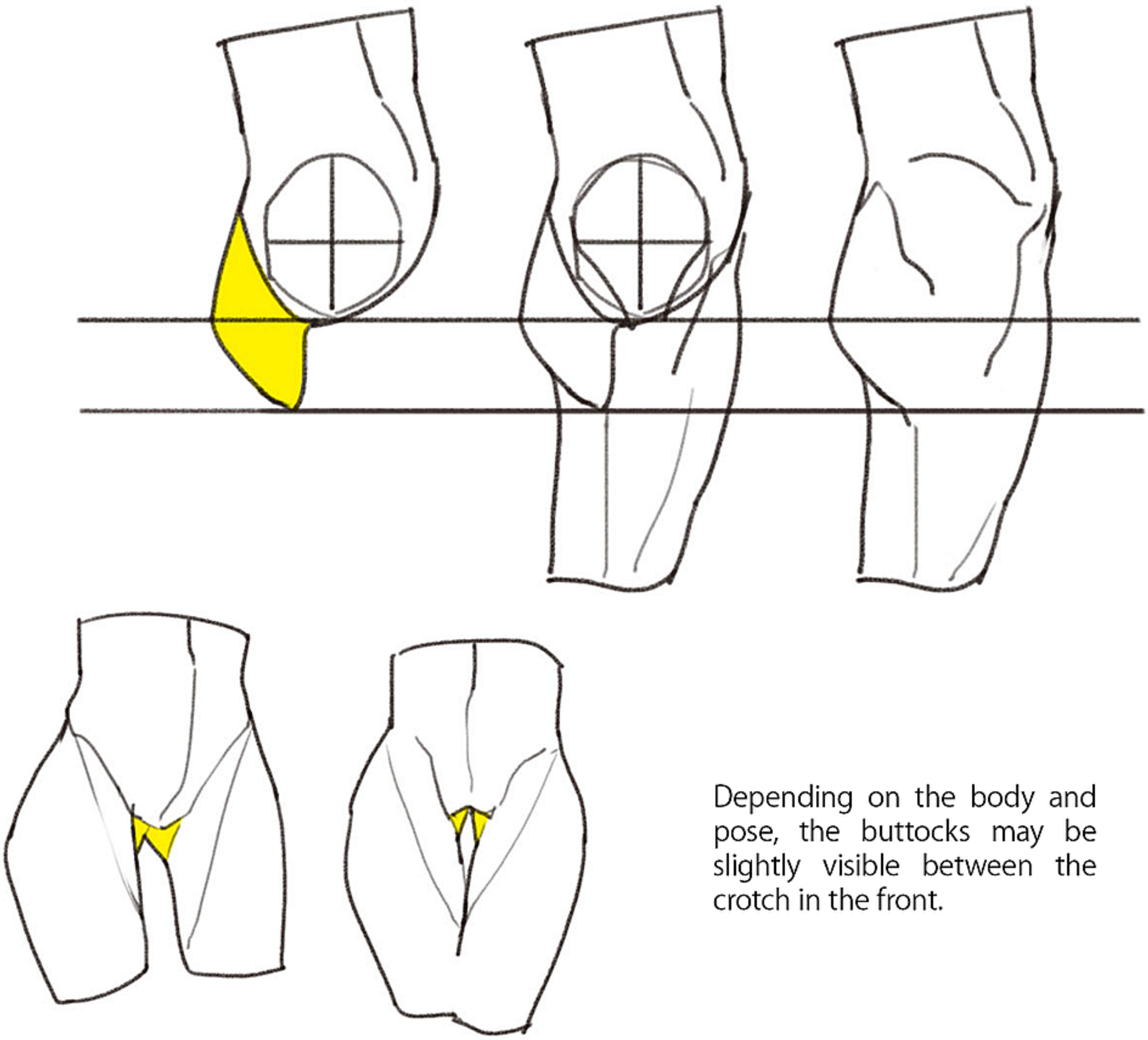




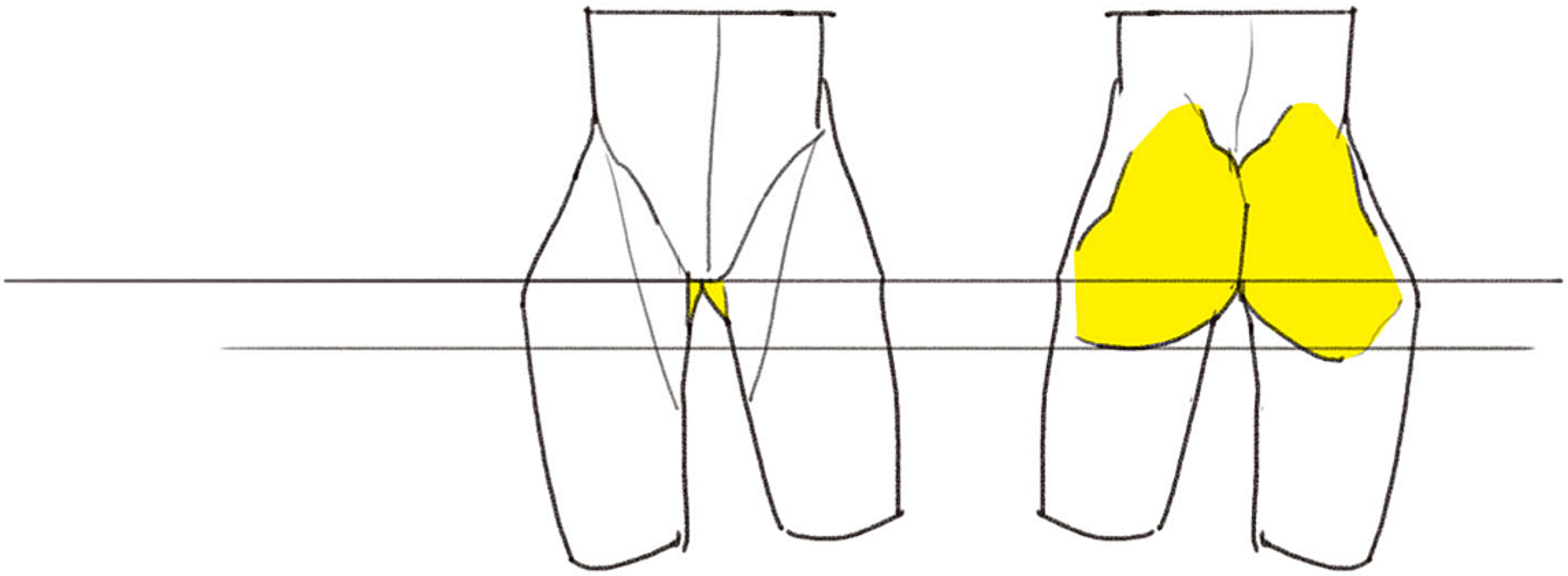
As for the part from the waist to the legs, you can create a sexy pelvic line by clearly expressing the line that is bent due to the pelvic structure. To show this part intentionally, you can draw it with the pants down a little.

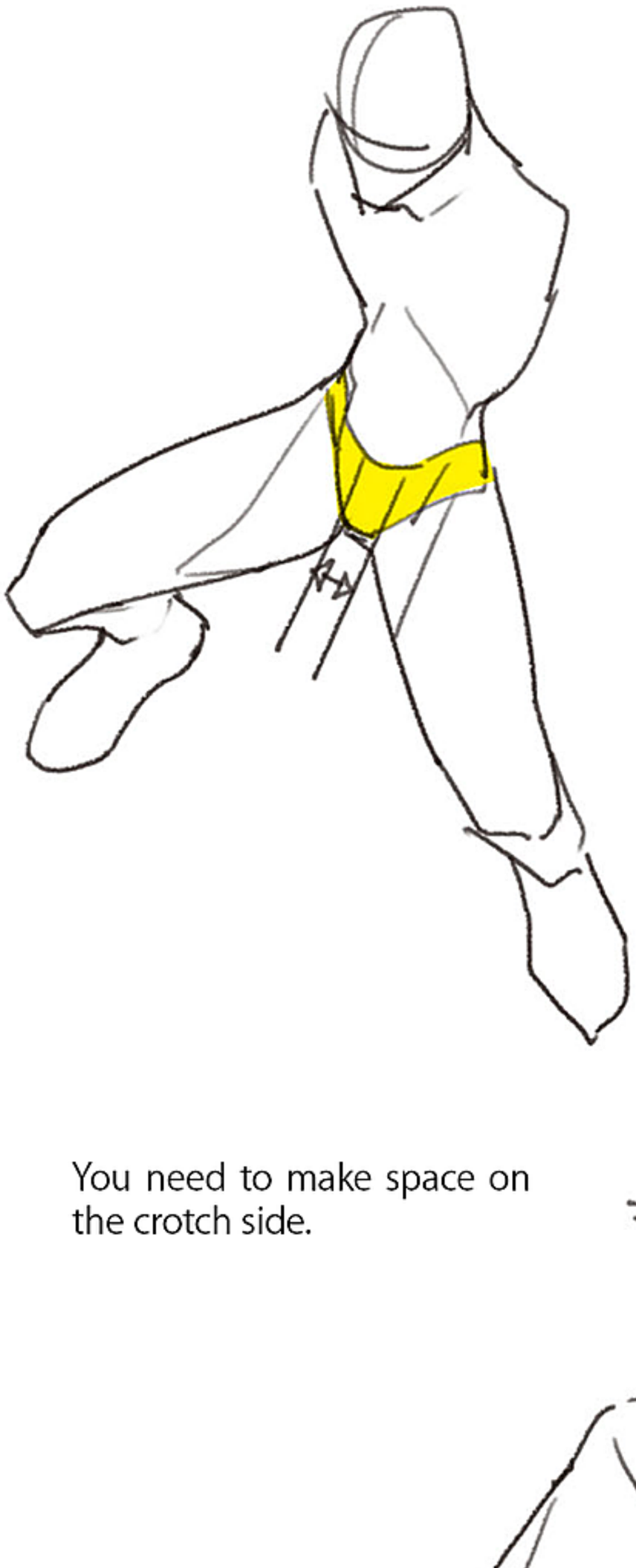


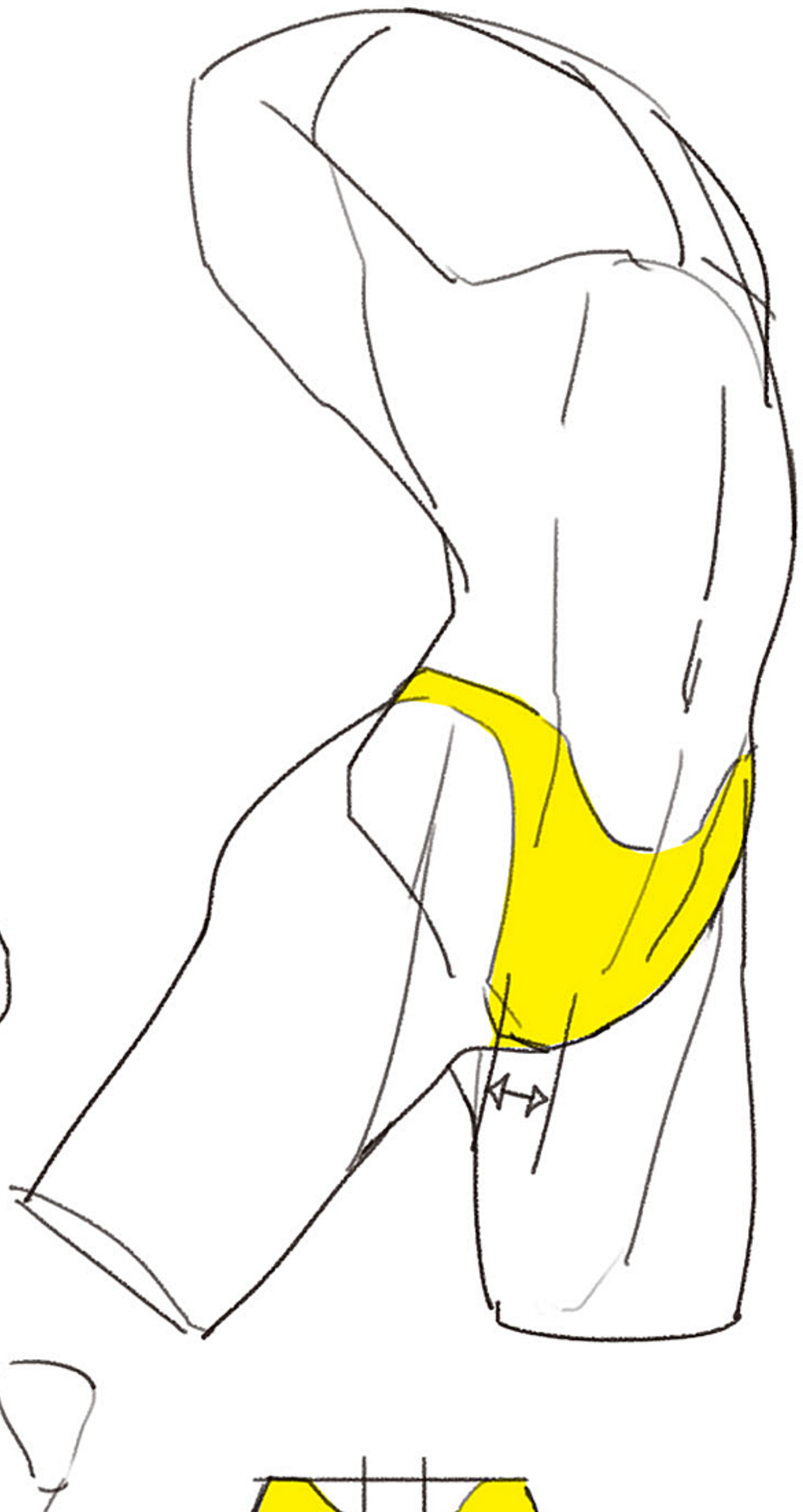




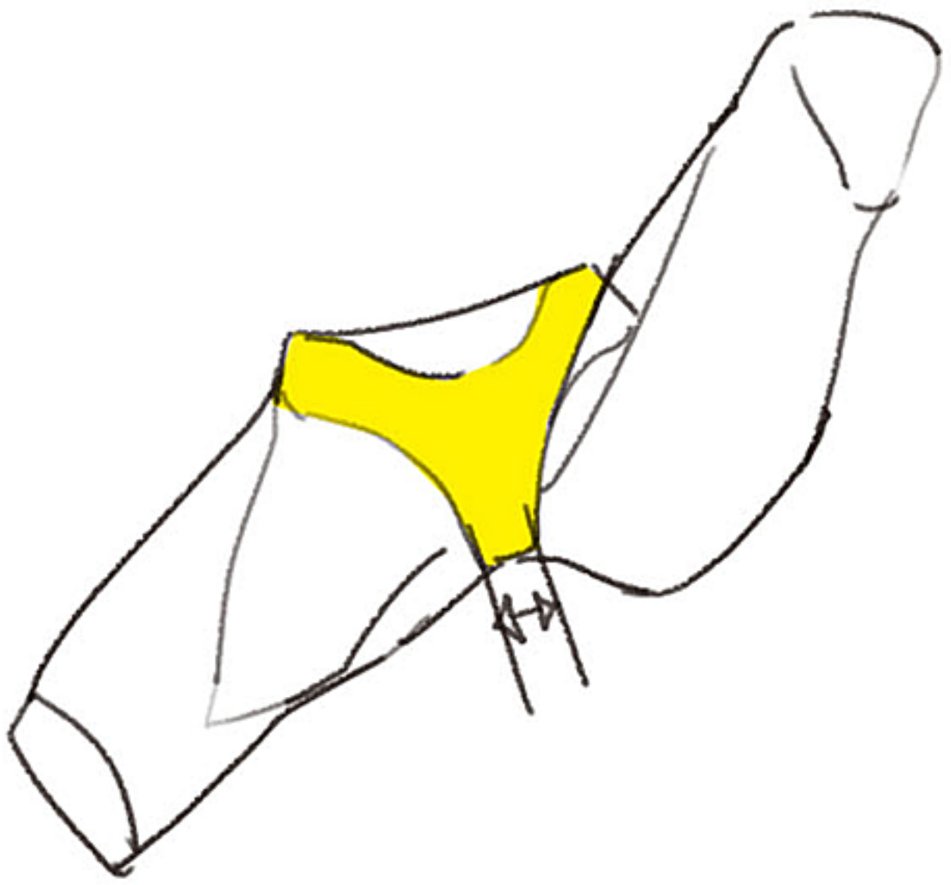
Depending on the body and pose, the buttocks may be slightly visible between the crotch in the front.





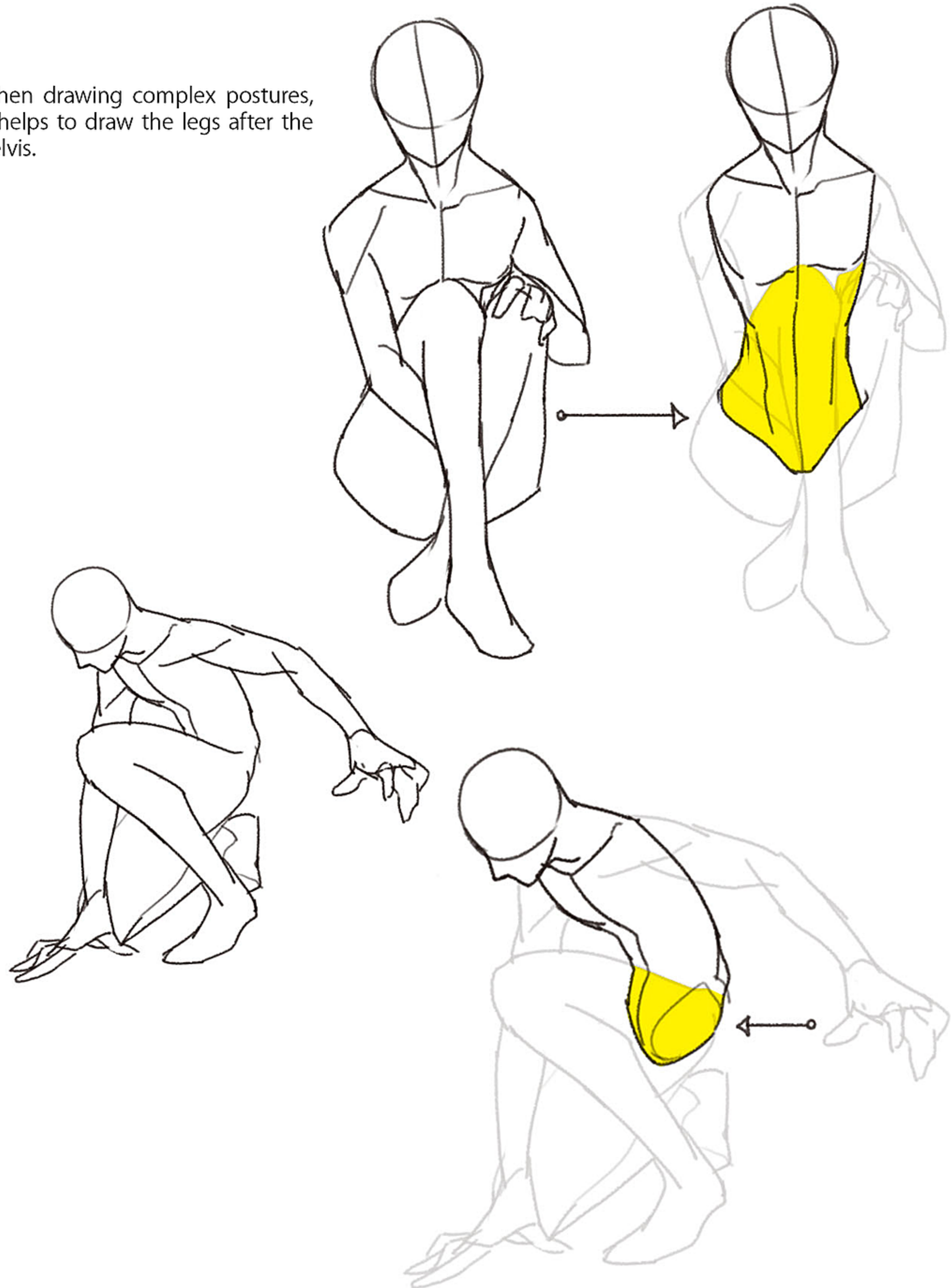


You need to make space on the crotch side.



Pelvis

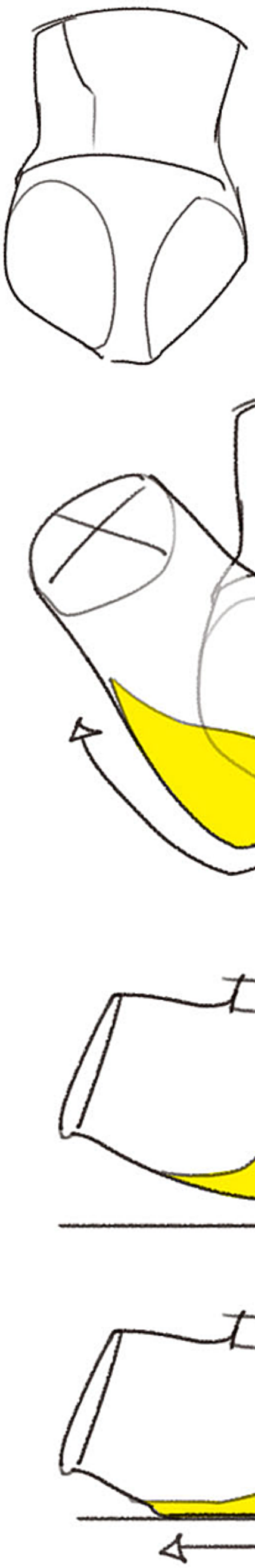
When drawing complex postures, it helps to draw the legs after the pelvis.



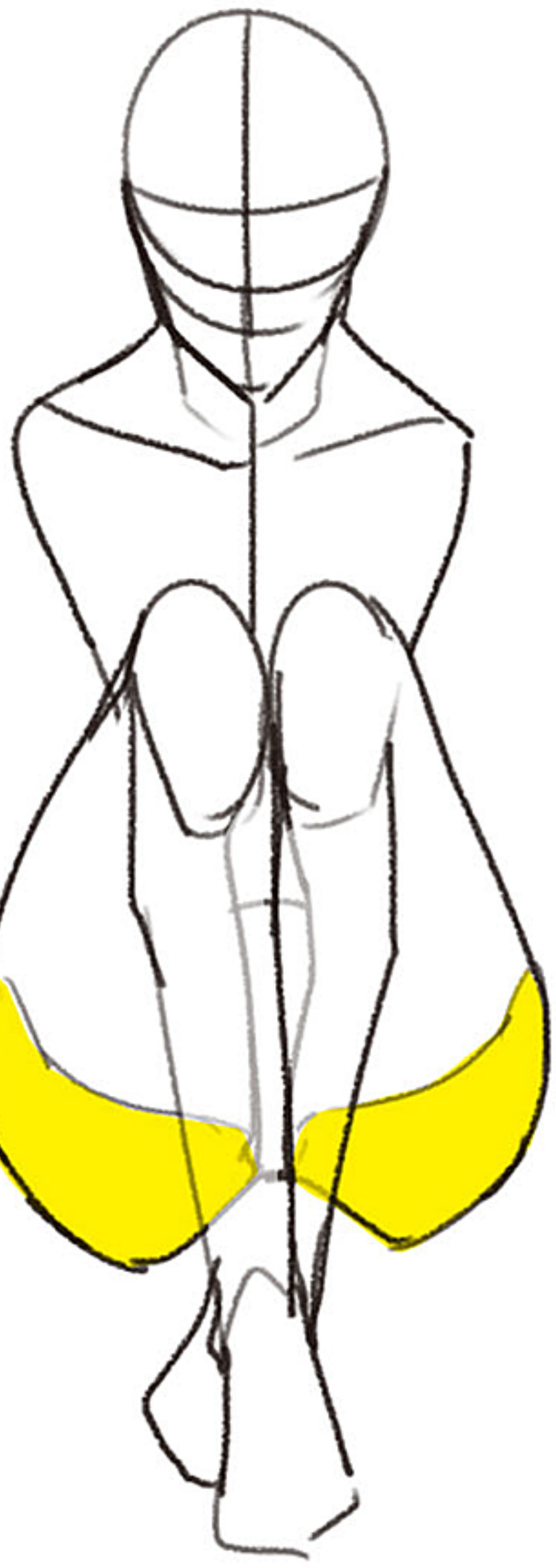
Pelvis

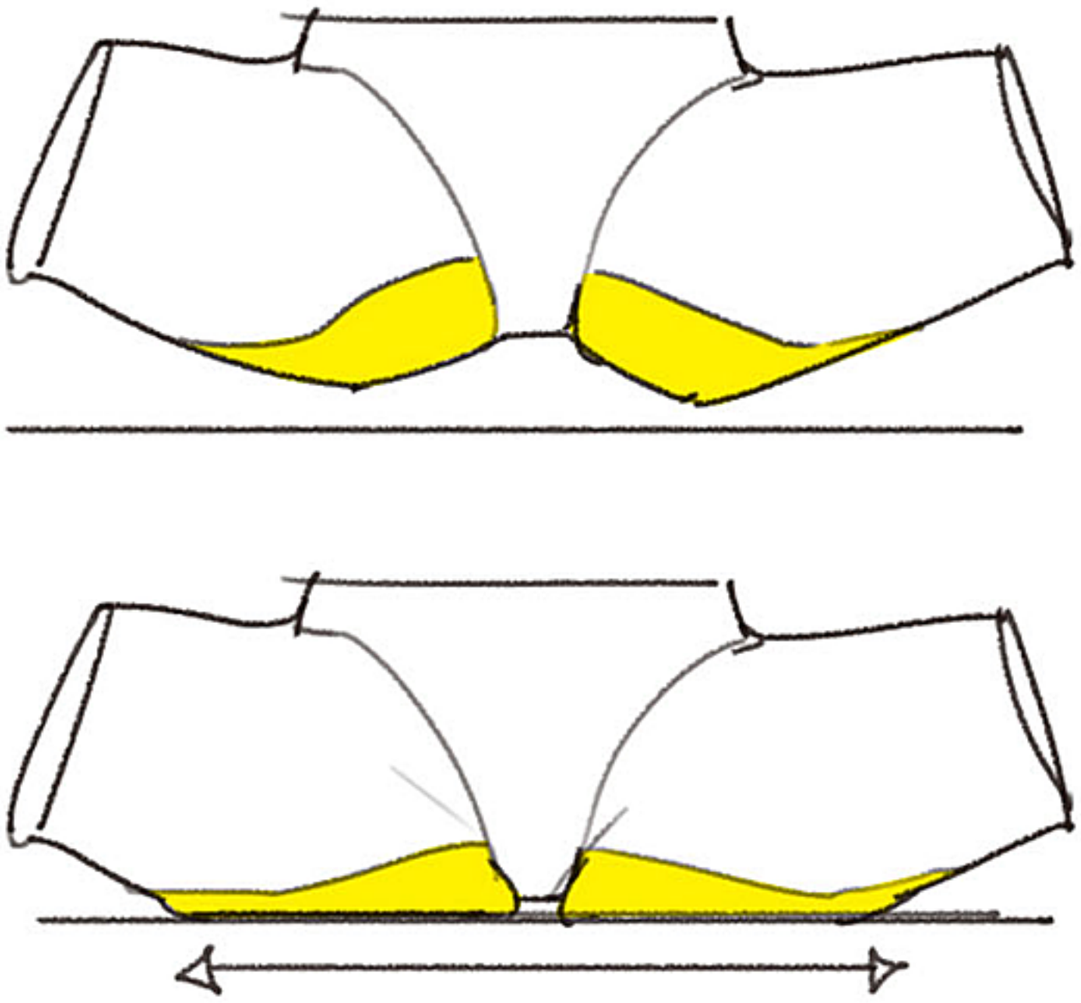
Hips

Lower body — Hips



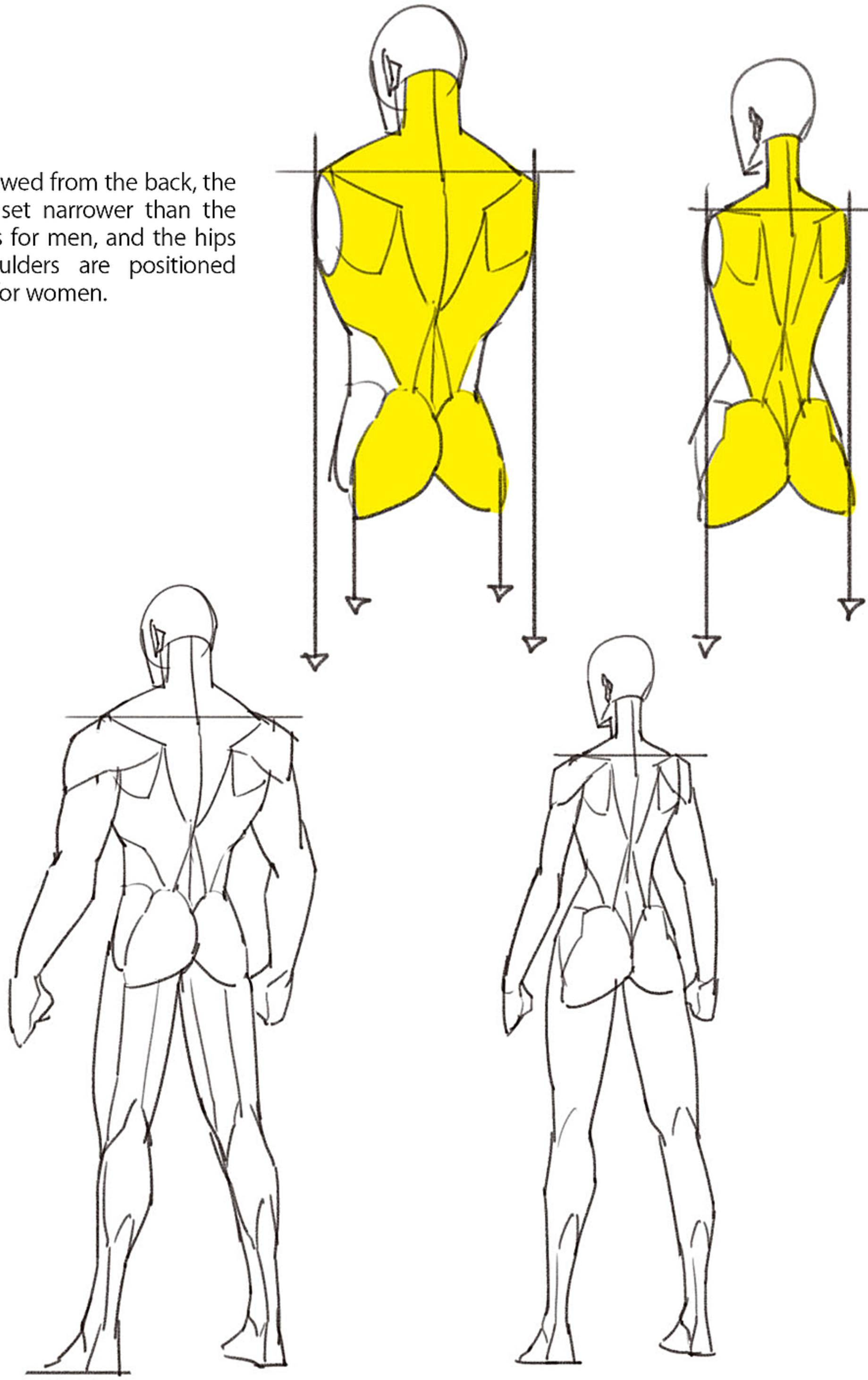
When the hip line is visible as the leg is raised, the silhouette is not round.

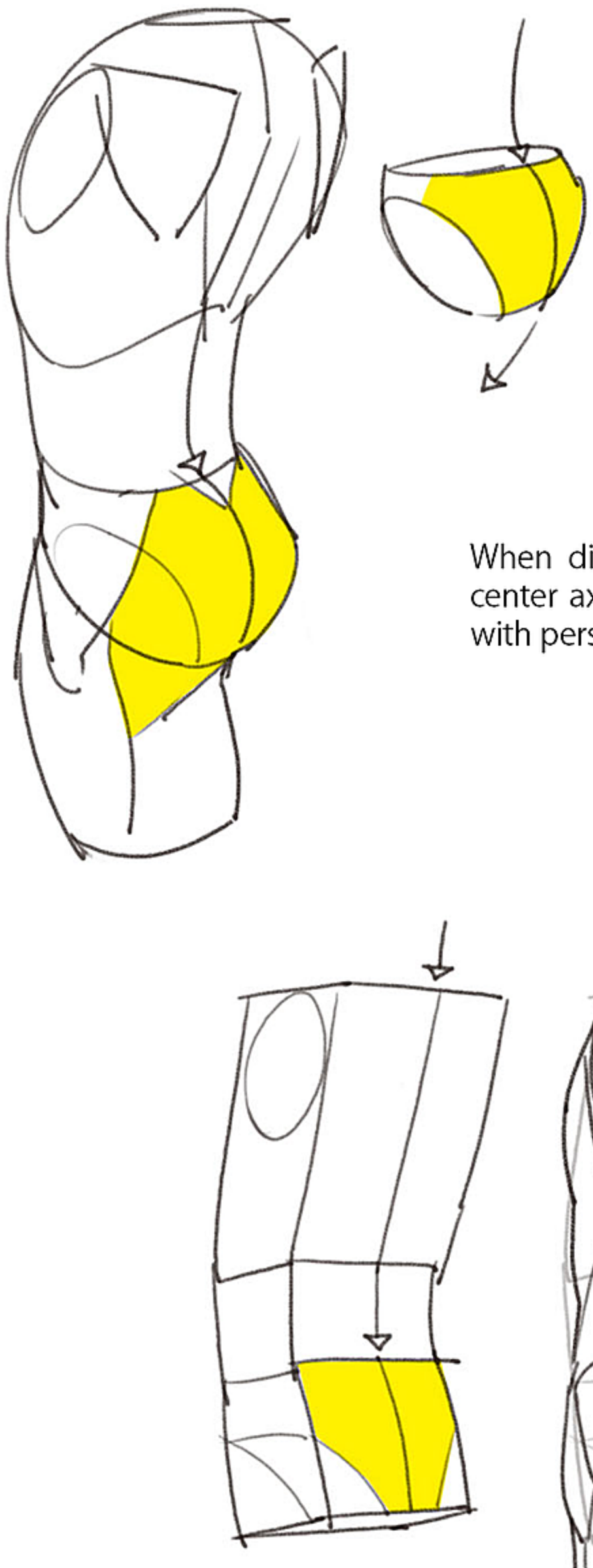




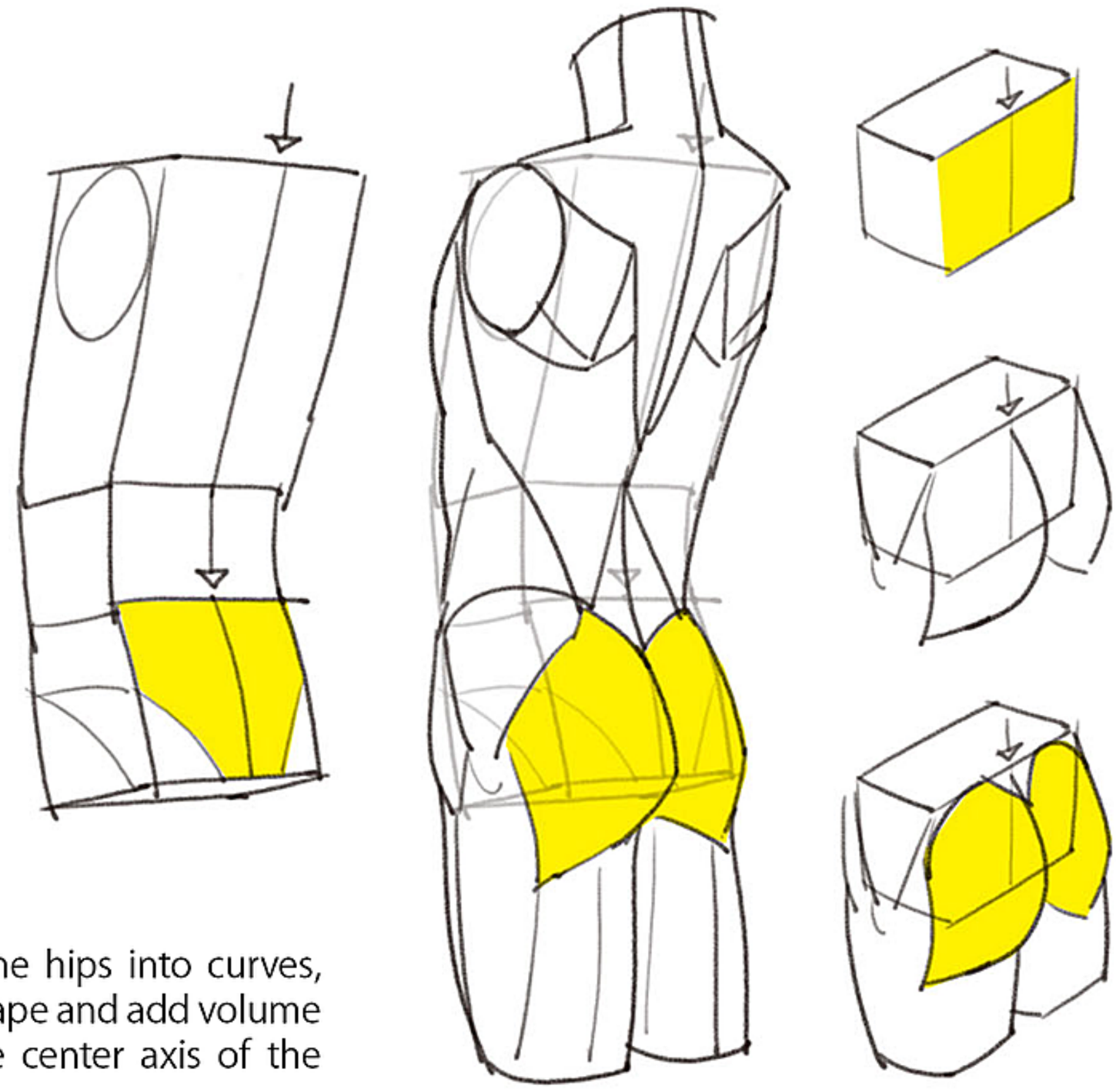
If the hips touch the floor, make the hip silhouette horizontal to match the floor perspective.

When viewed from the back, the hips are set narrower than the shoulders for men, and the hips and shoulders are positioned similarly for women.

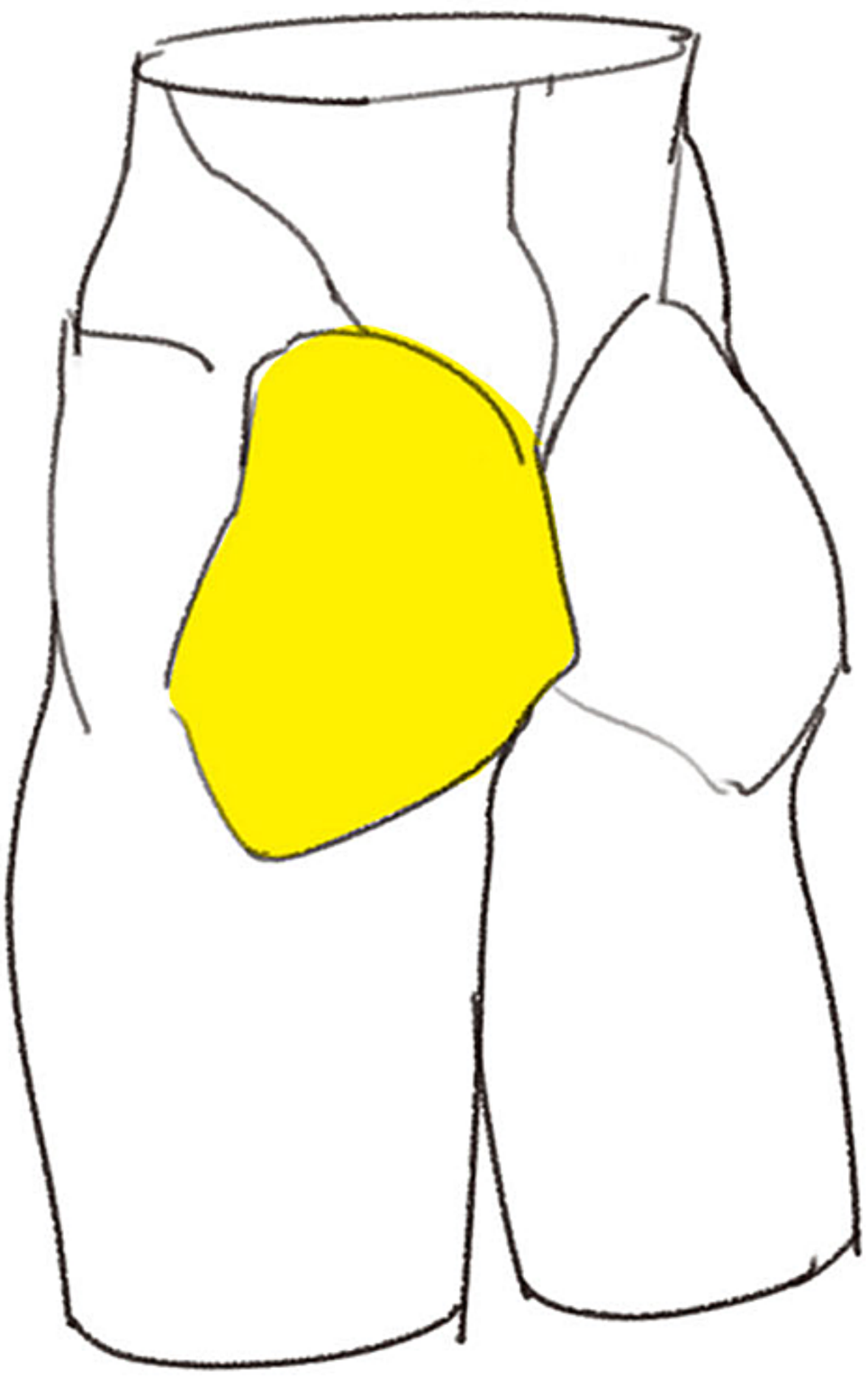




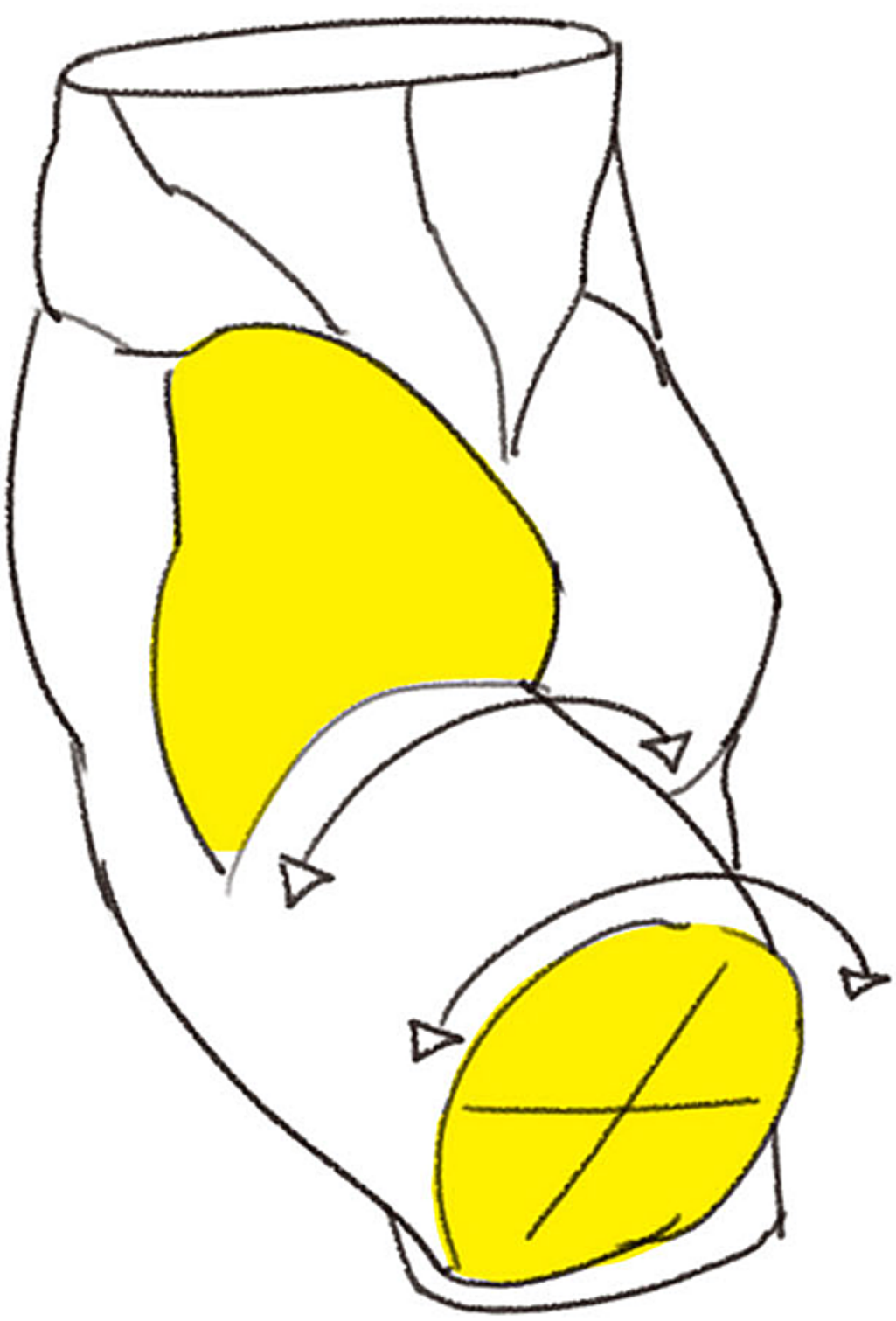
When dividing the hips in half, refer to the center axis of the hip area. If you are familiar with perspective, divide the hips into curves.

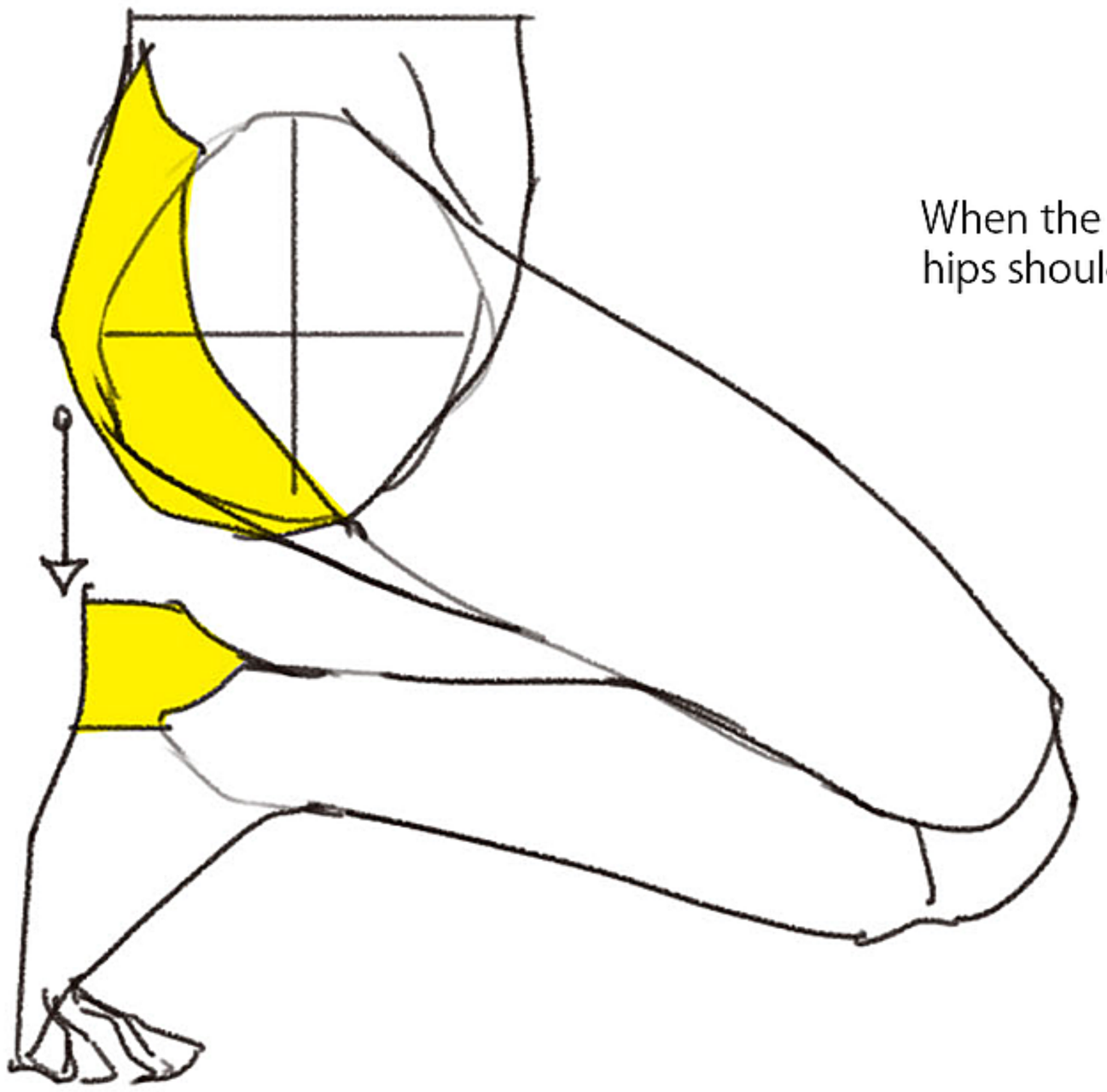


If it is difficult to divide the hips into curves, think of a simple square shape and add volume on the hips based on the center axis of the back of the body.

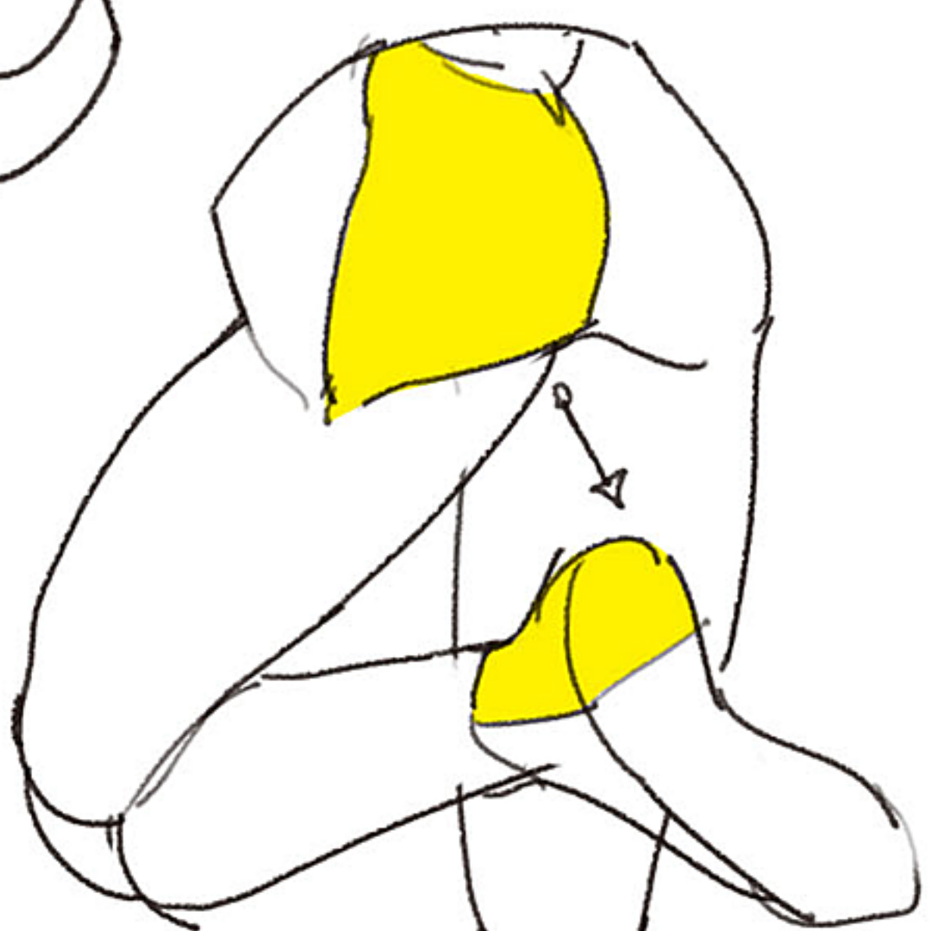


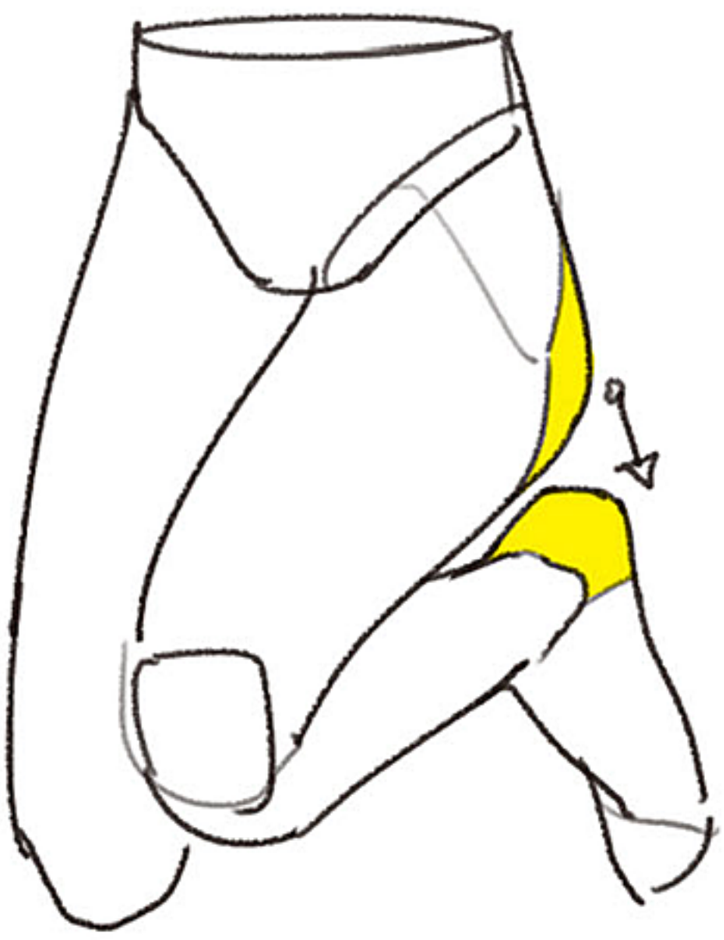
When the leg is lifted back, draw the hip line and thigh line to match the perspective.

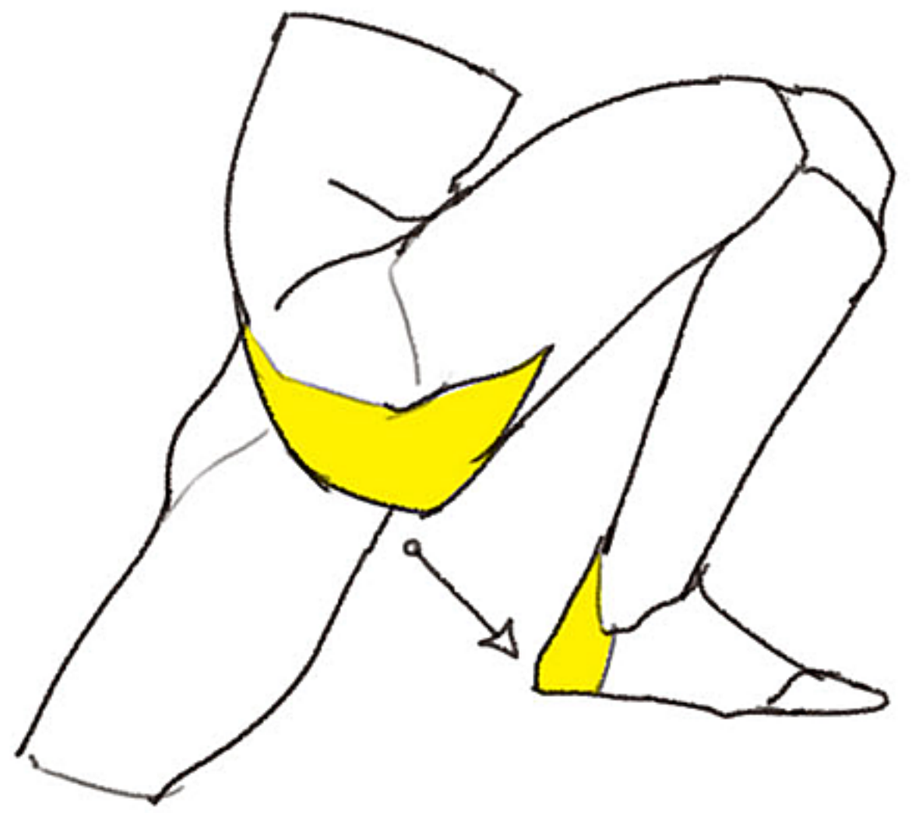


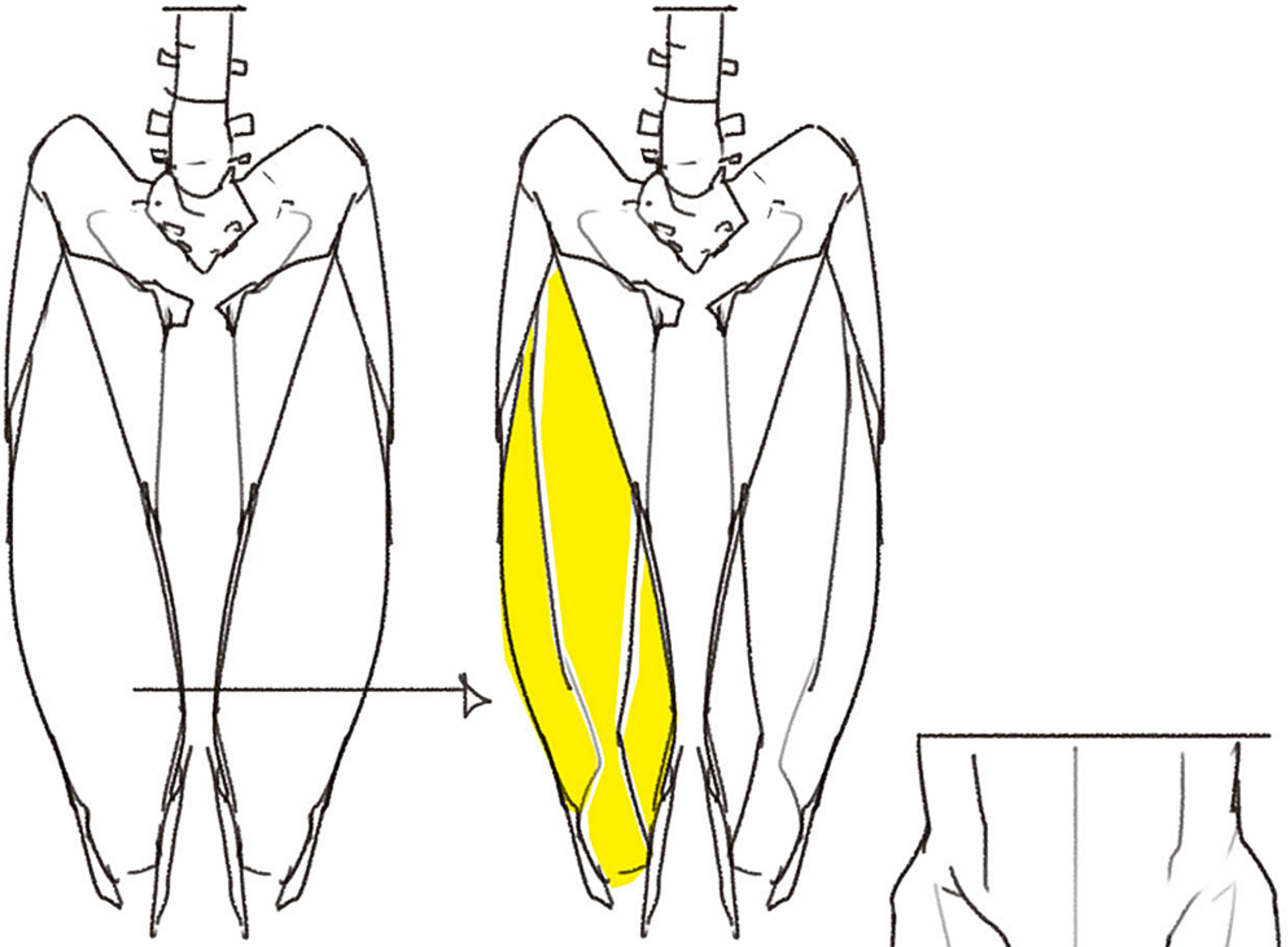


When the legs are folded, the heels and the hips should align with one another.

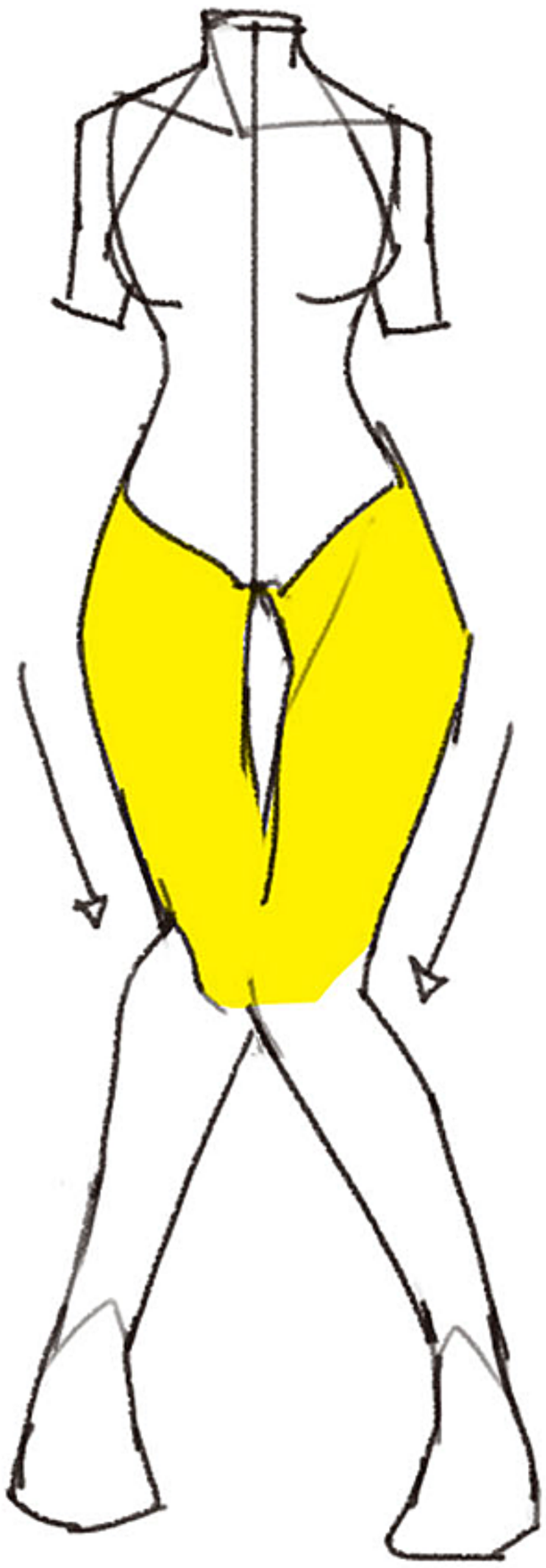




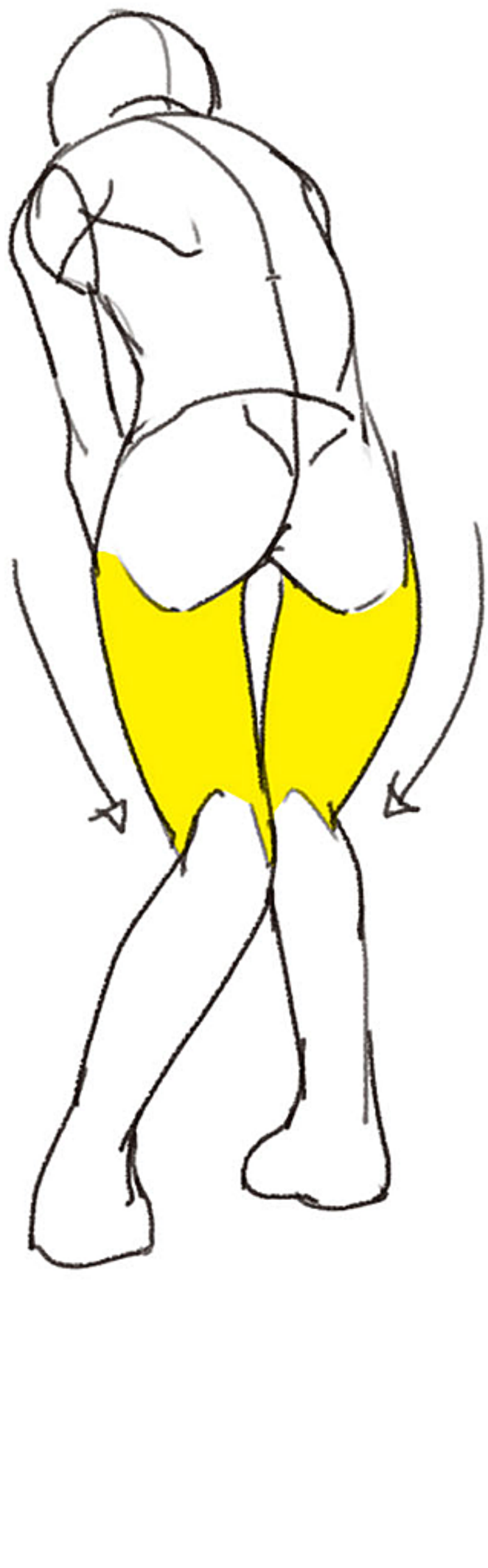


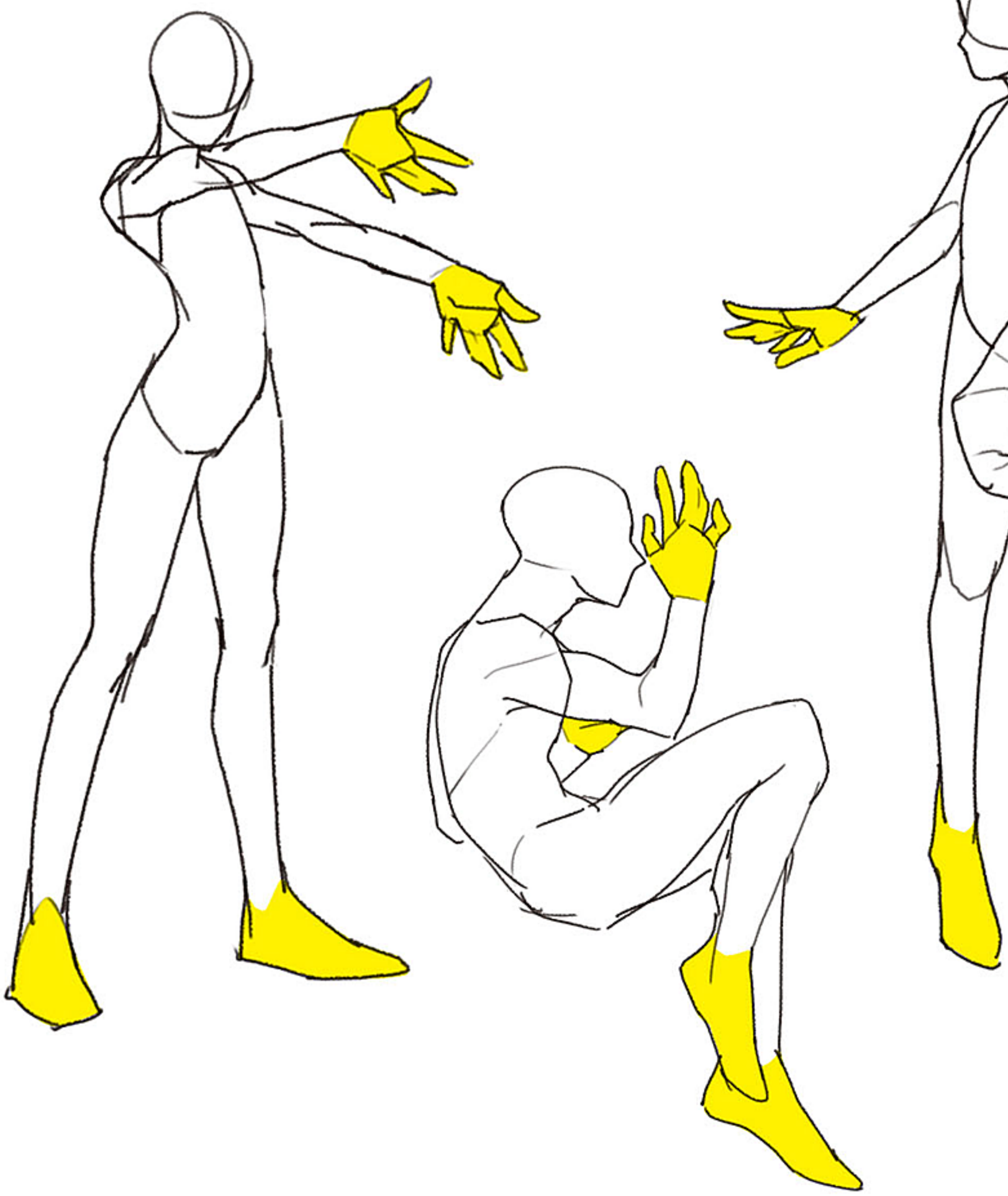


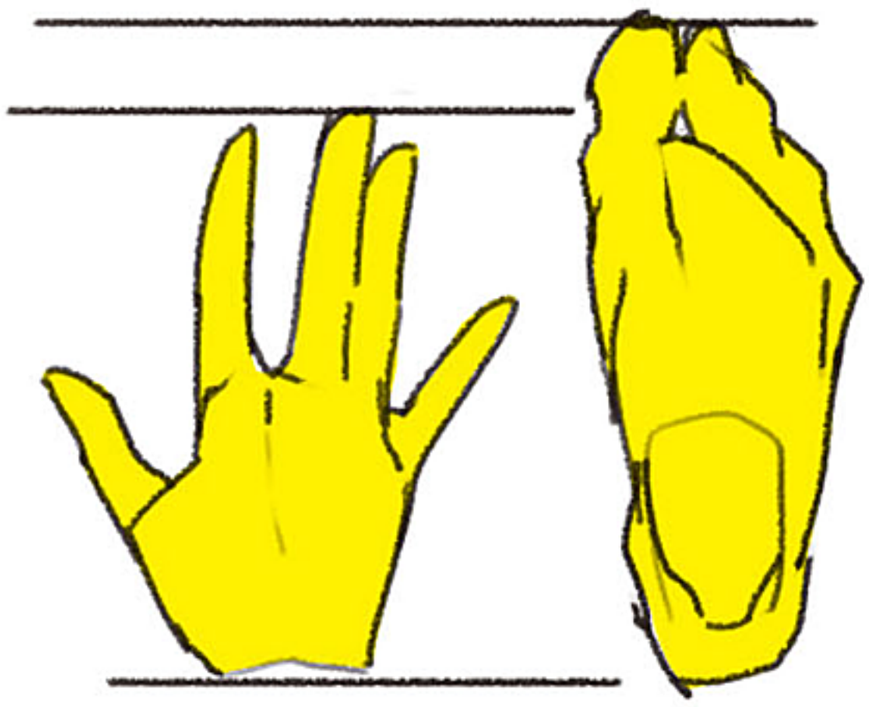
The front part of the thigh is divided into three large sections and the defining lines weaken as the skin is covered.



Drawing the knees together gives the impression that the character has run out of energy.

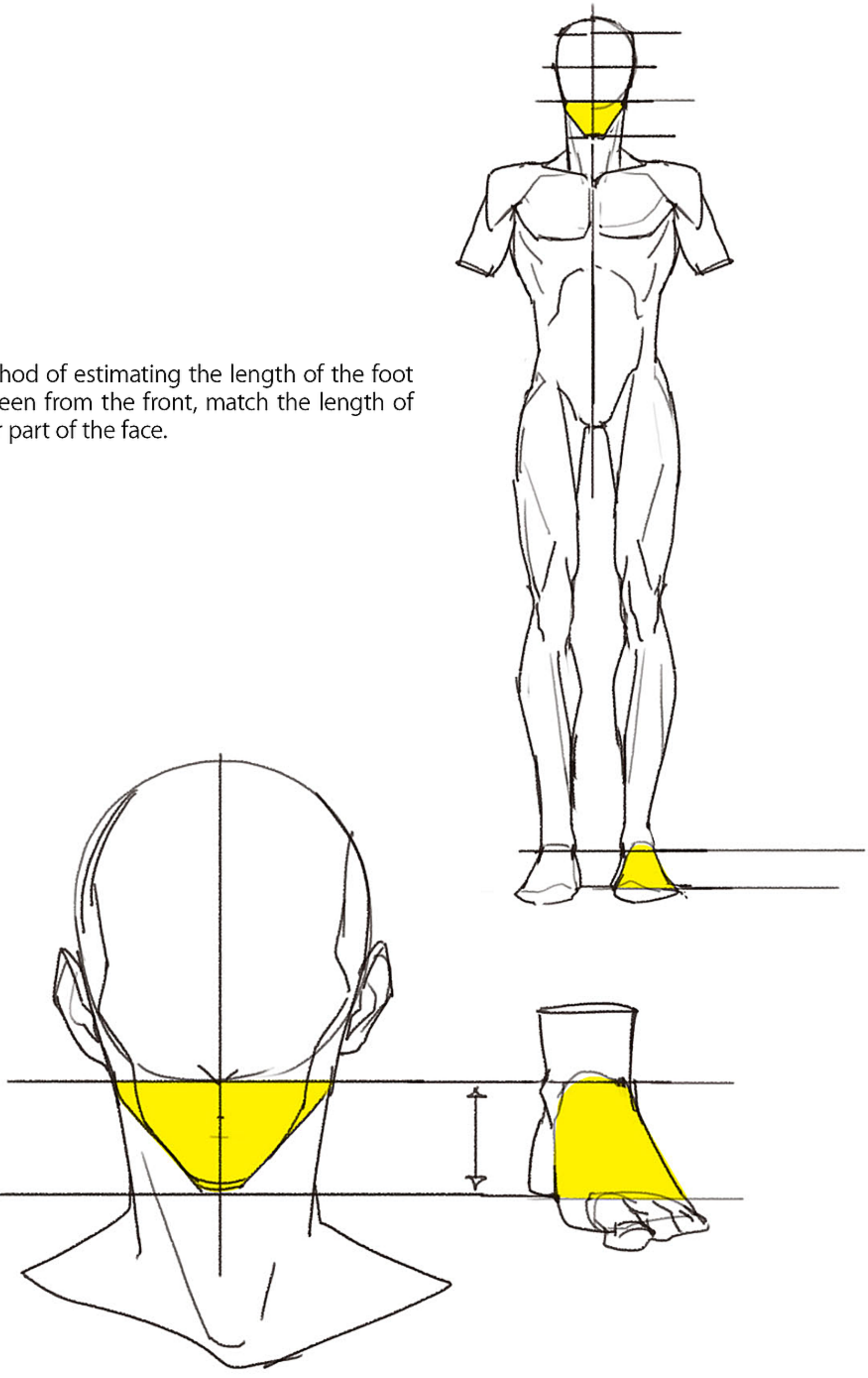




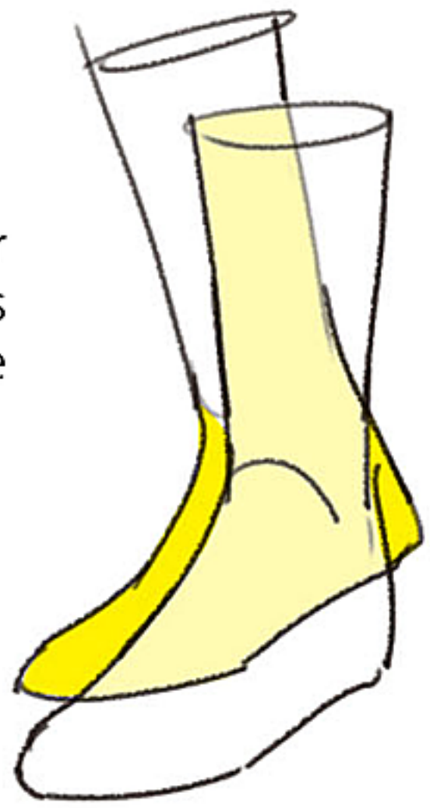


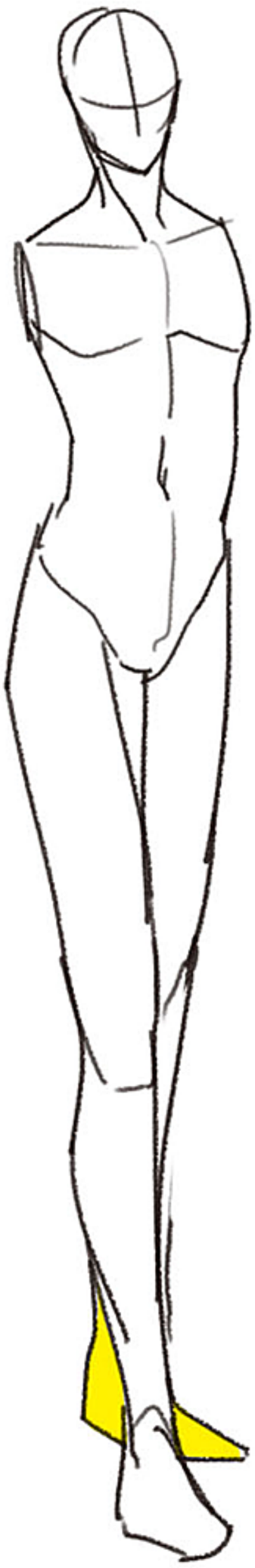
Be careful not to draw the feet smaller than the hands.

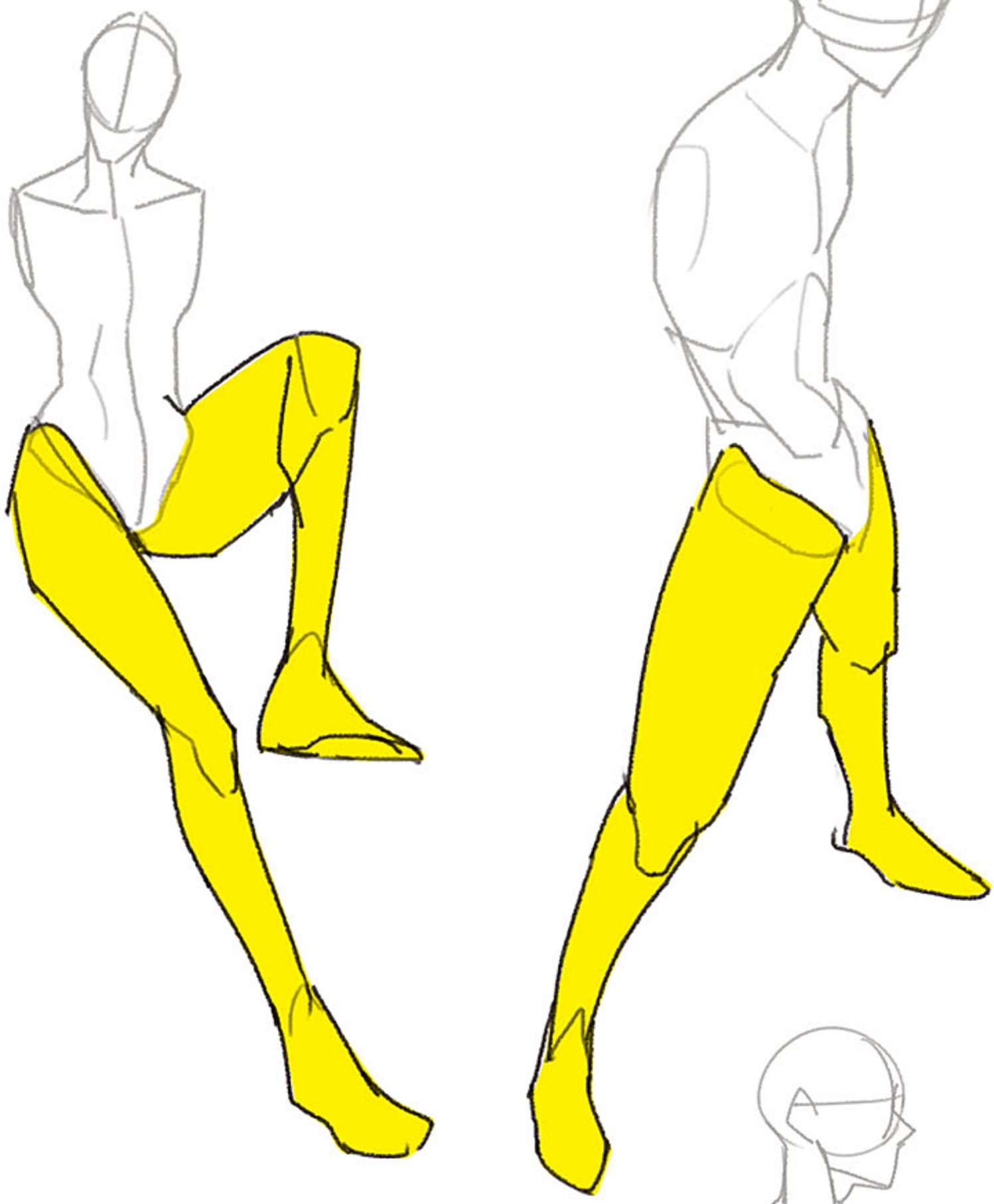
As a method of estimating the length of the foot (instep) seen from the front, match the length of the lower part of the face.



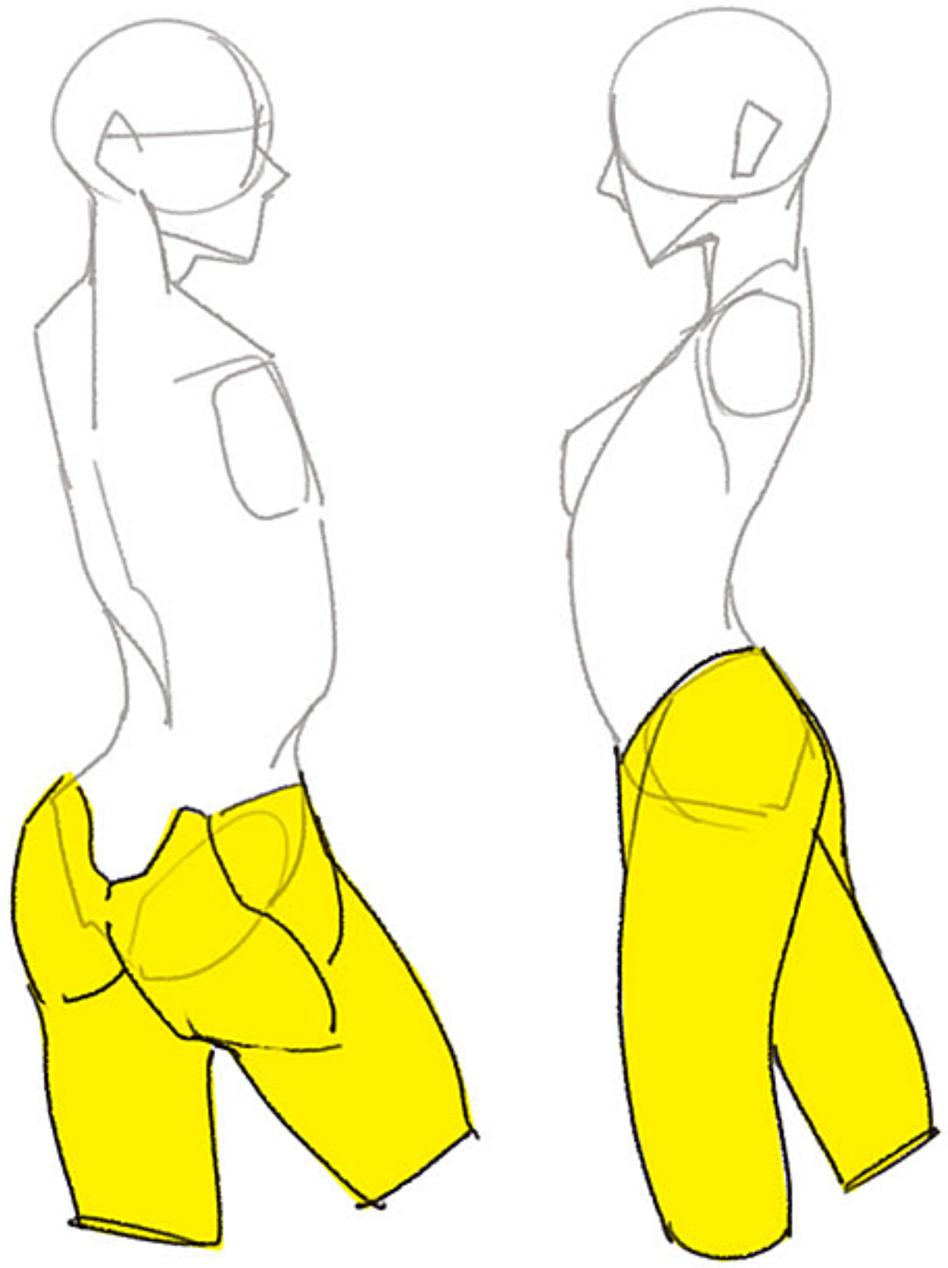
When drawing legs that are gathered, or when one leg covers the other, it helps to imagine drawing the whole of the hidden leg.

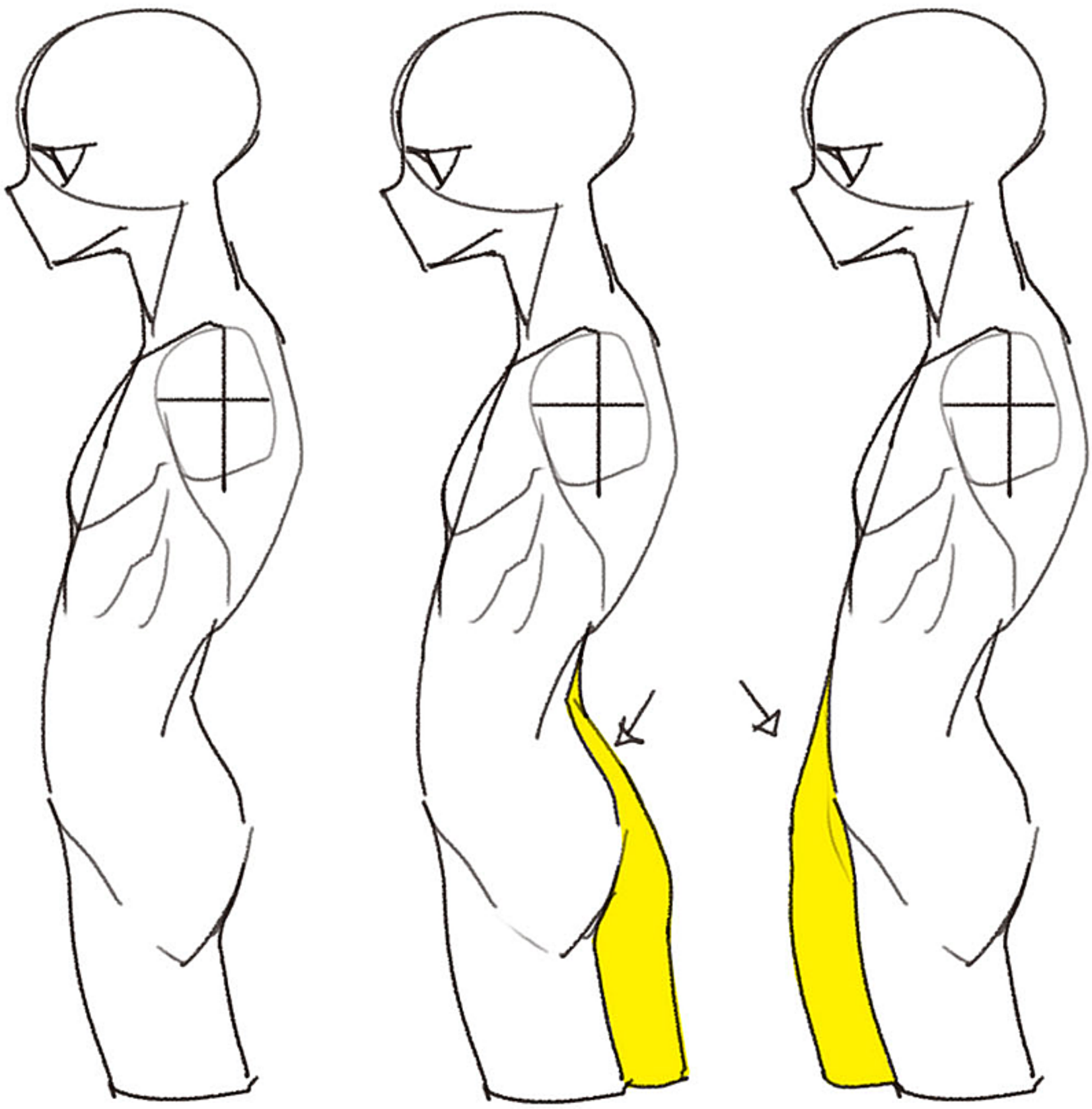


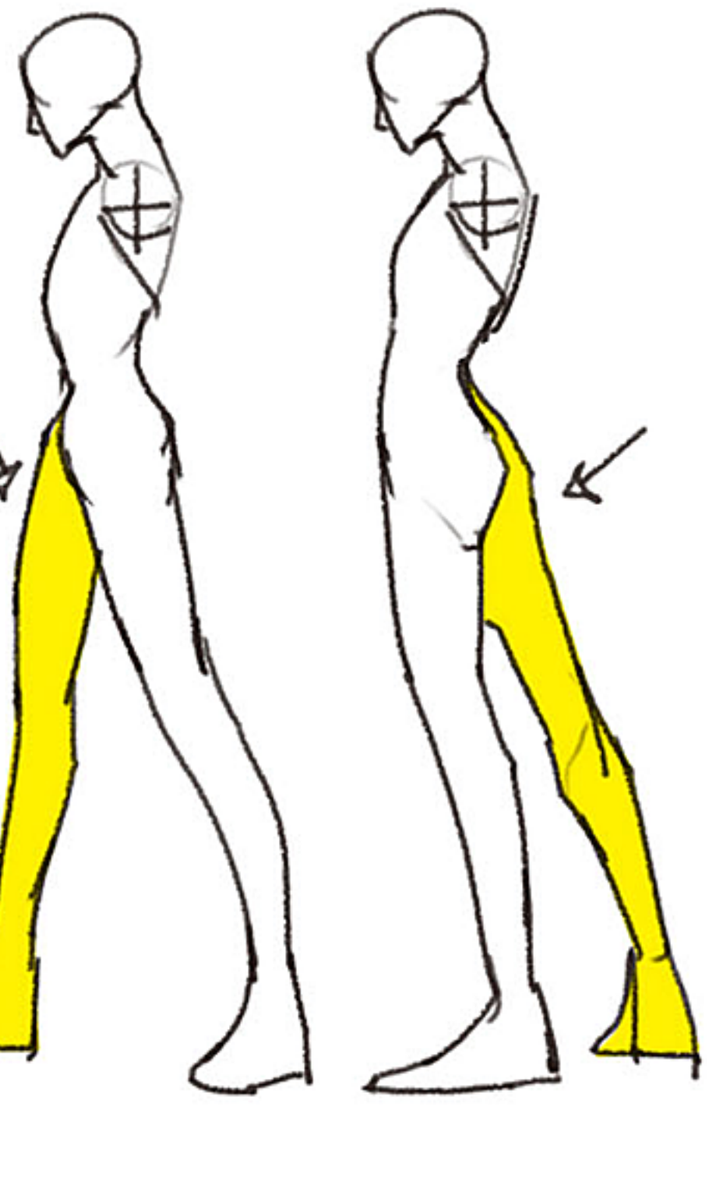




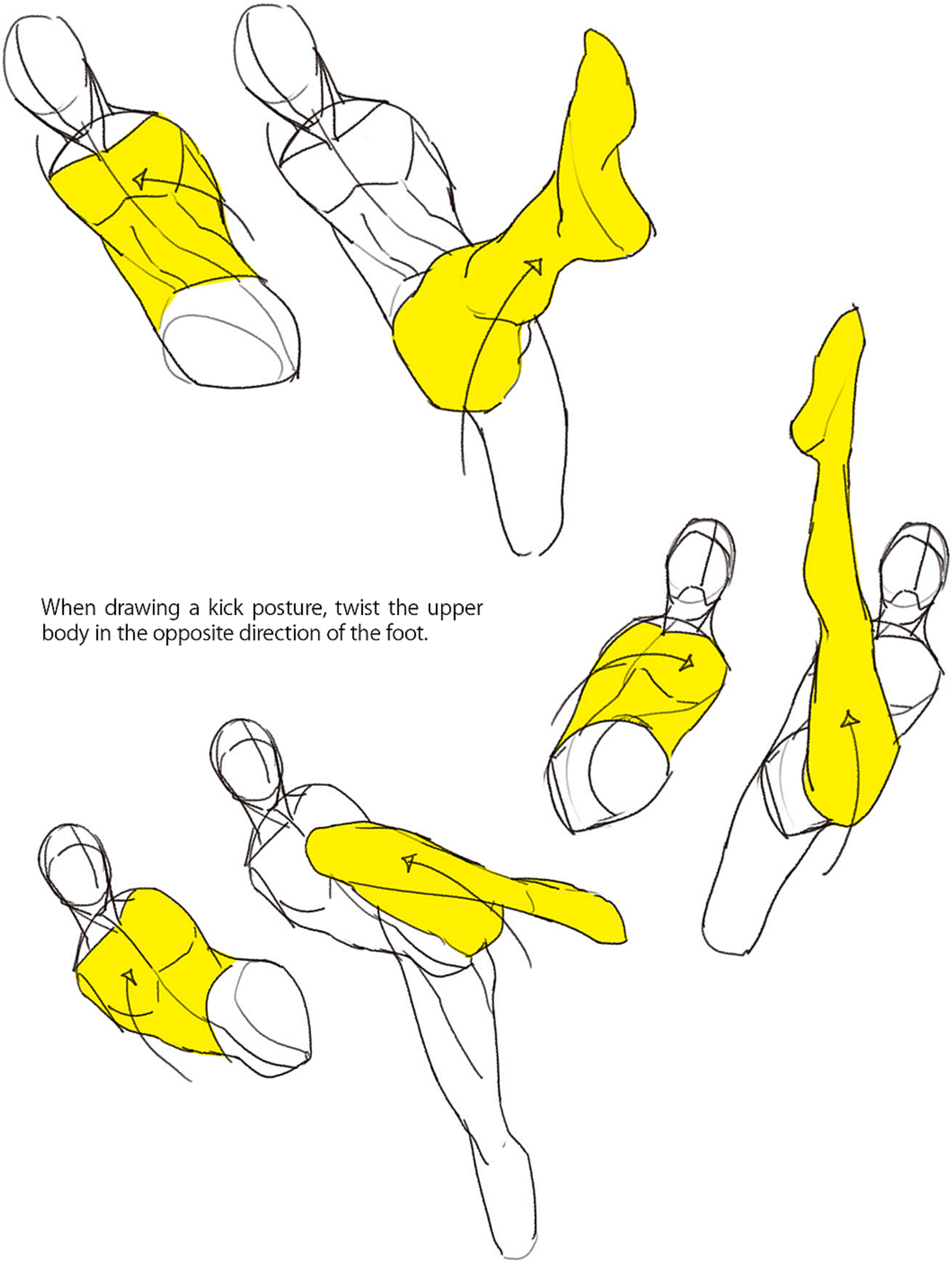
In order to estimate the proportion f the whole body, it is better to draw the legs before the arms to see the overall flow of movement.





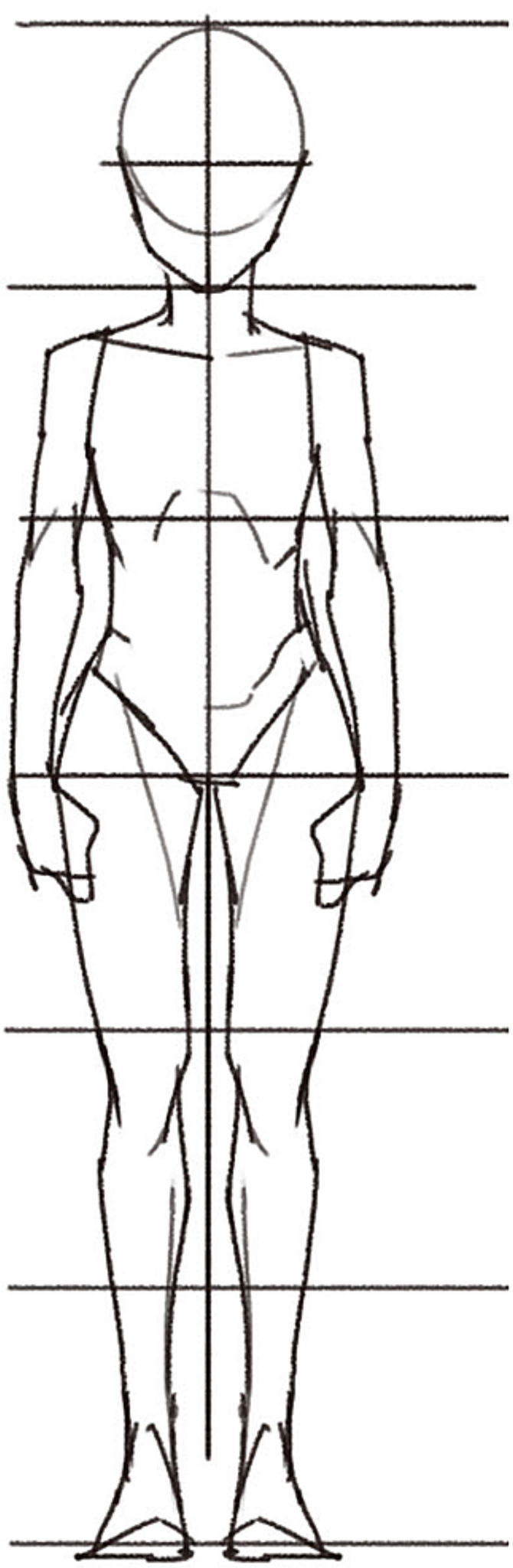


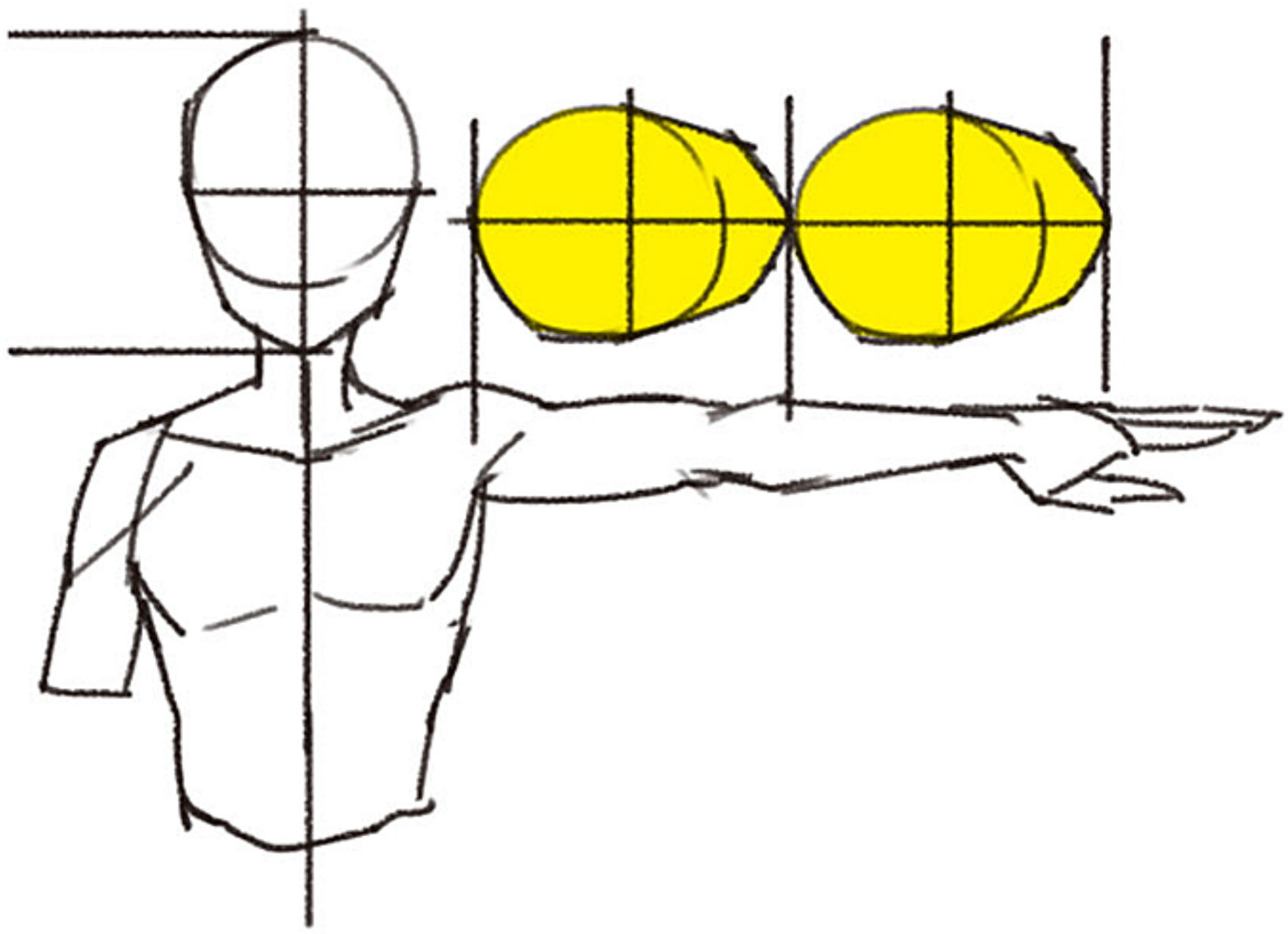
If the leg behind the pelvis is positioned forwards or backwards, it will create a slightly twisted pelvic flow.



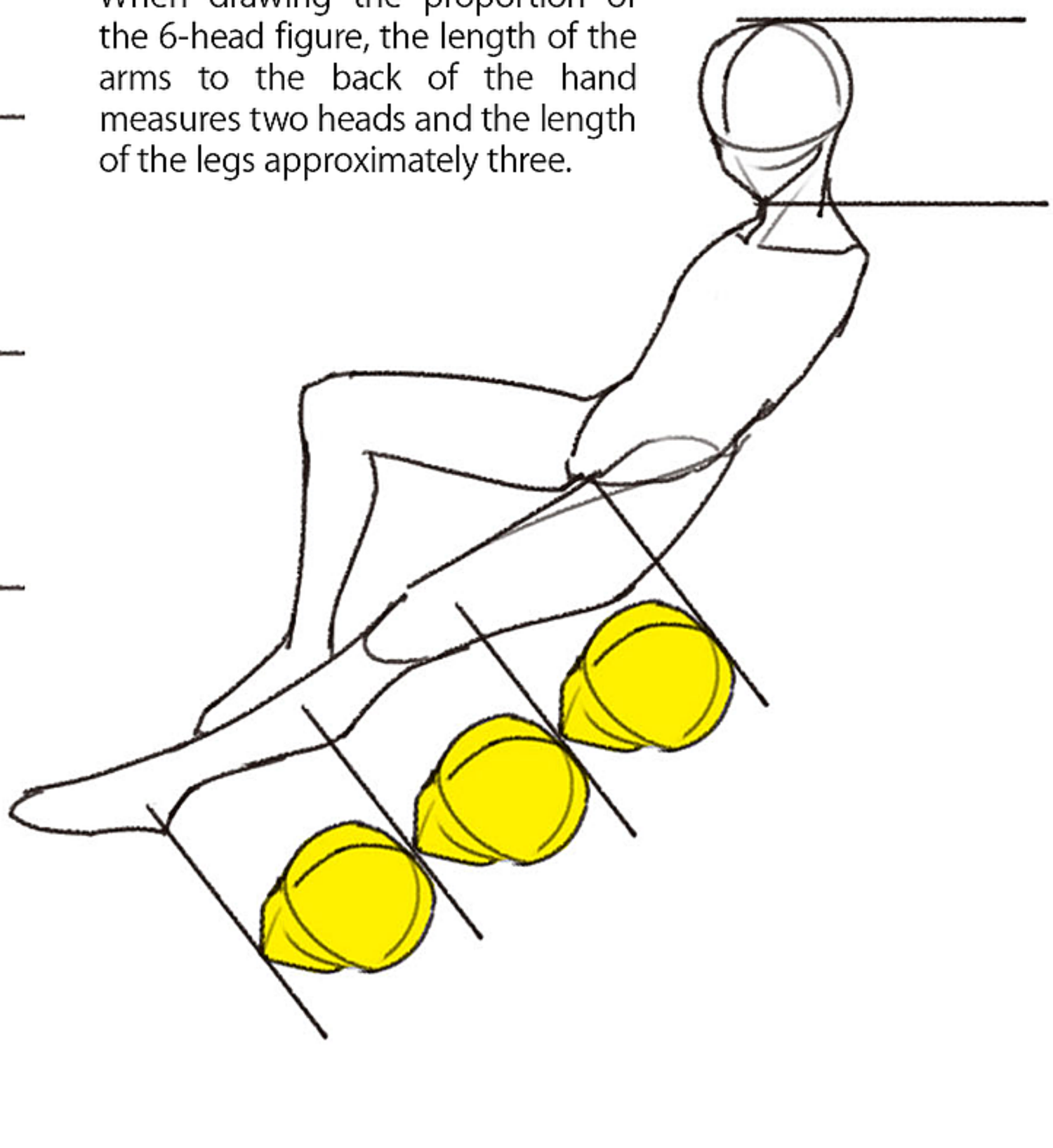
When drawing a kick posture, twist the upper body in the opposite direction of the foot.

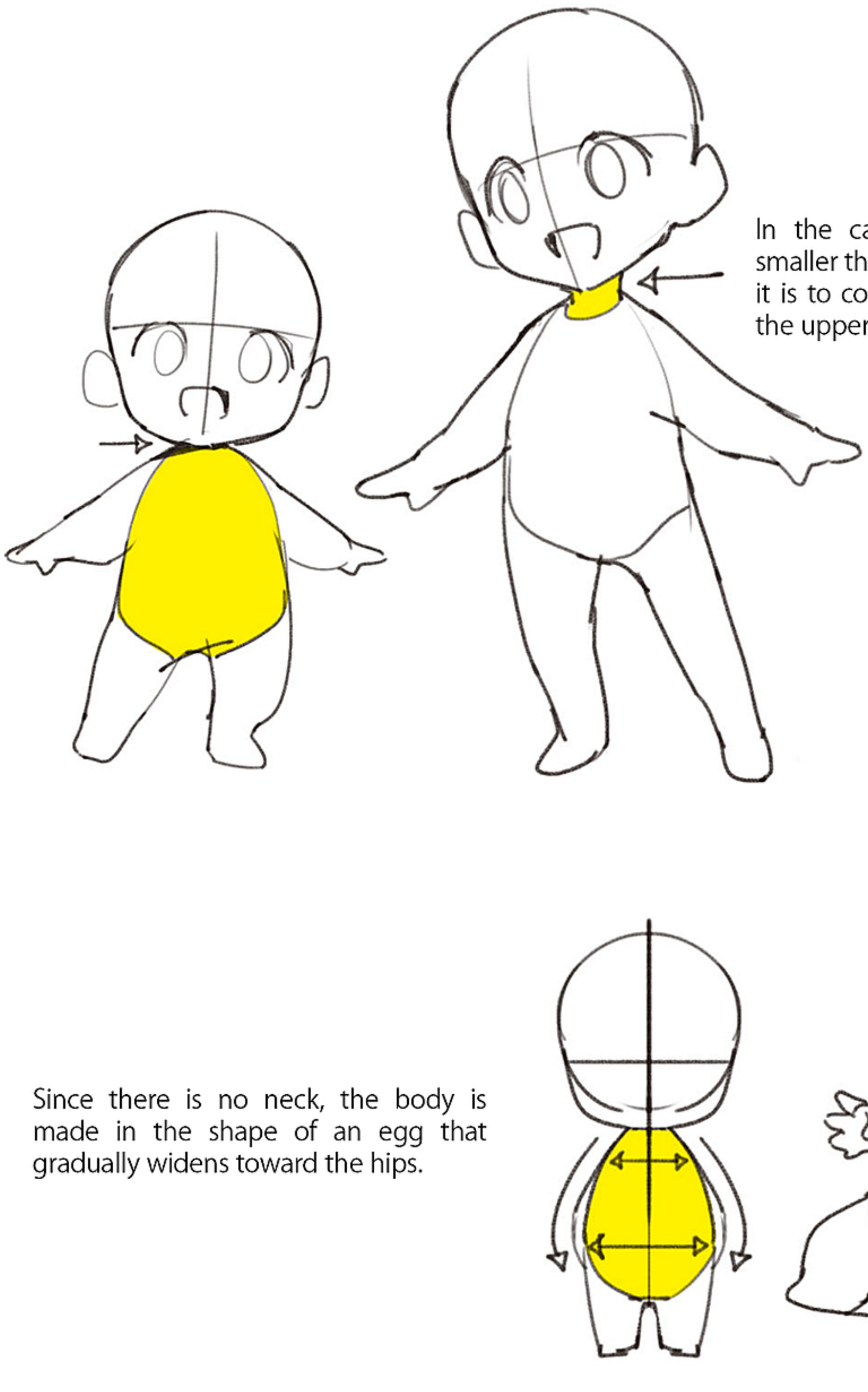
Point character drawings





When drawing the proportion of the 6-head figure, the length of the arms to the back of the hand measures two heads and the length of the legs approximately three.



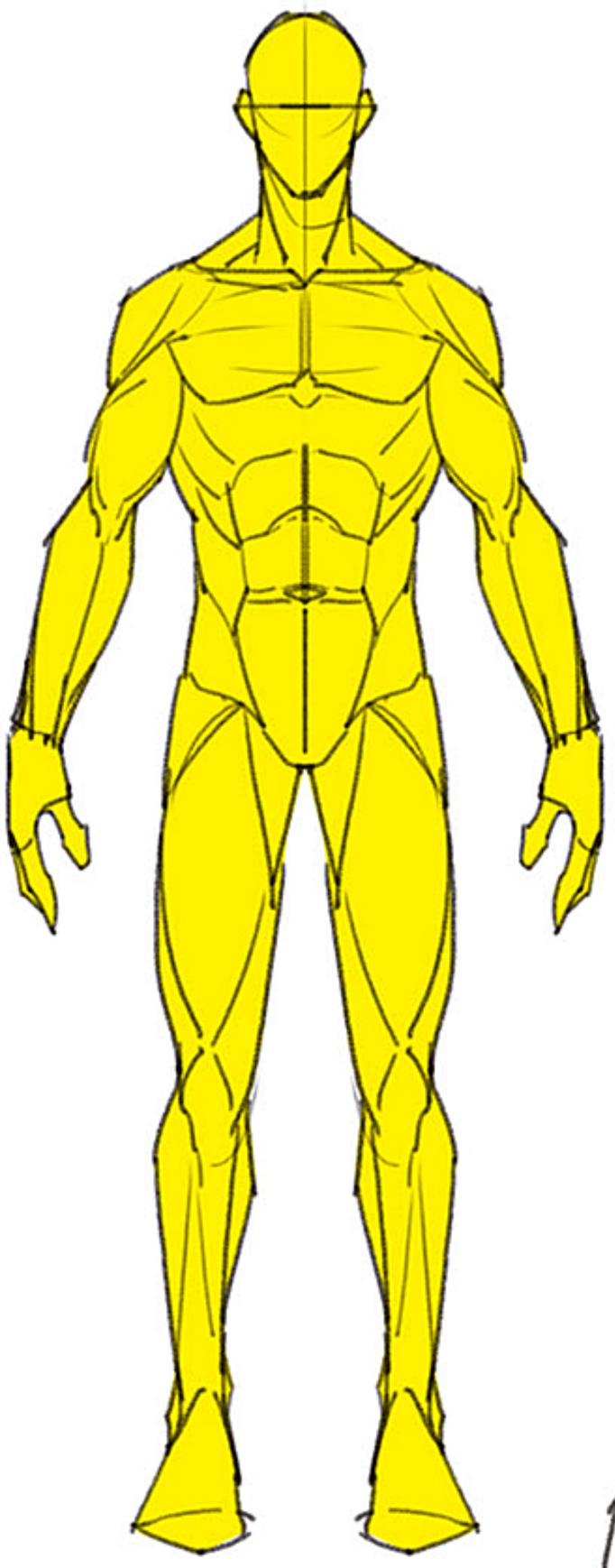


In the case of chibi characters, the smaller the body proportion, the better it is to connect the head directly with the upper body removing the neck.

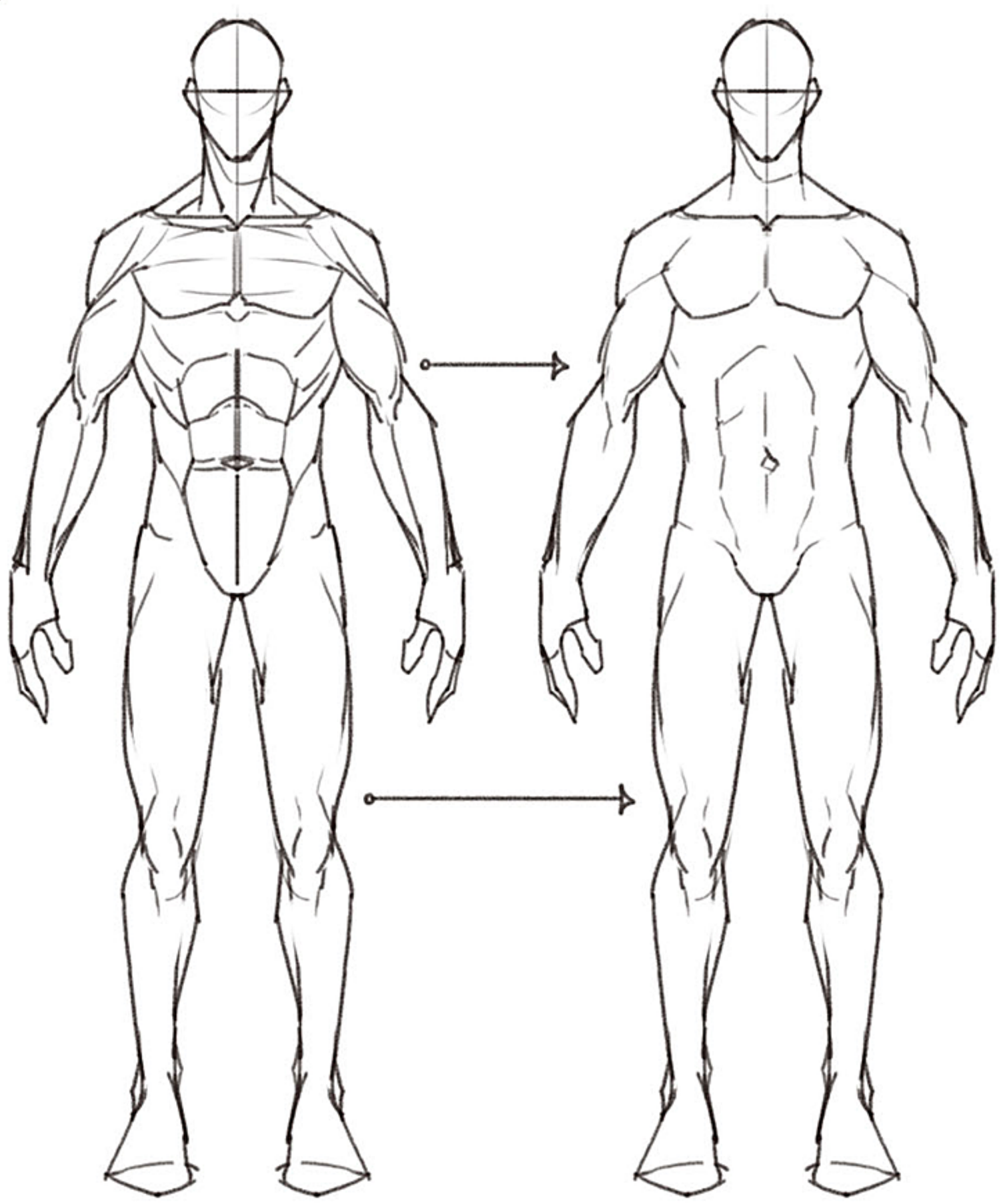
Since there is no neck, the body is made in the shape of an egg that gradually widens toward the hips.

Although this may vary depending on the character, you can measure the proportion of the legs in relation to those of the arms. Legs will be 1.5 to 2 times thicker than arms.

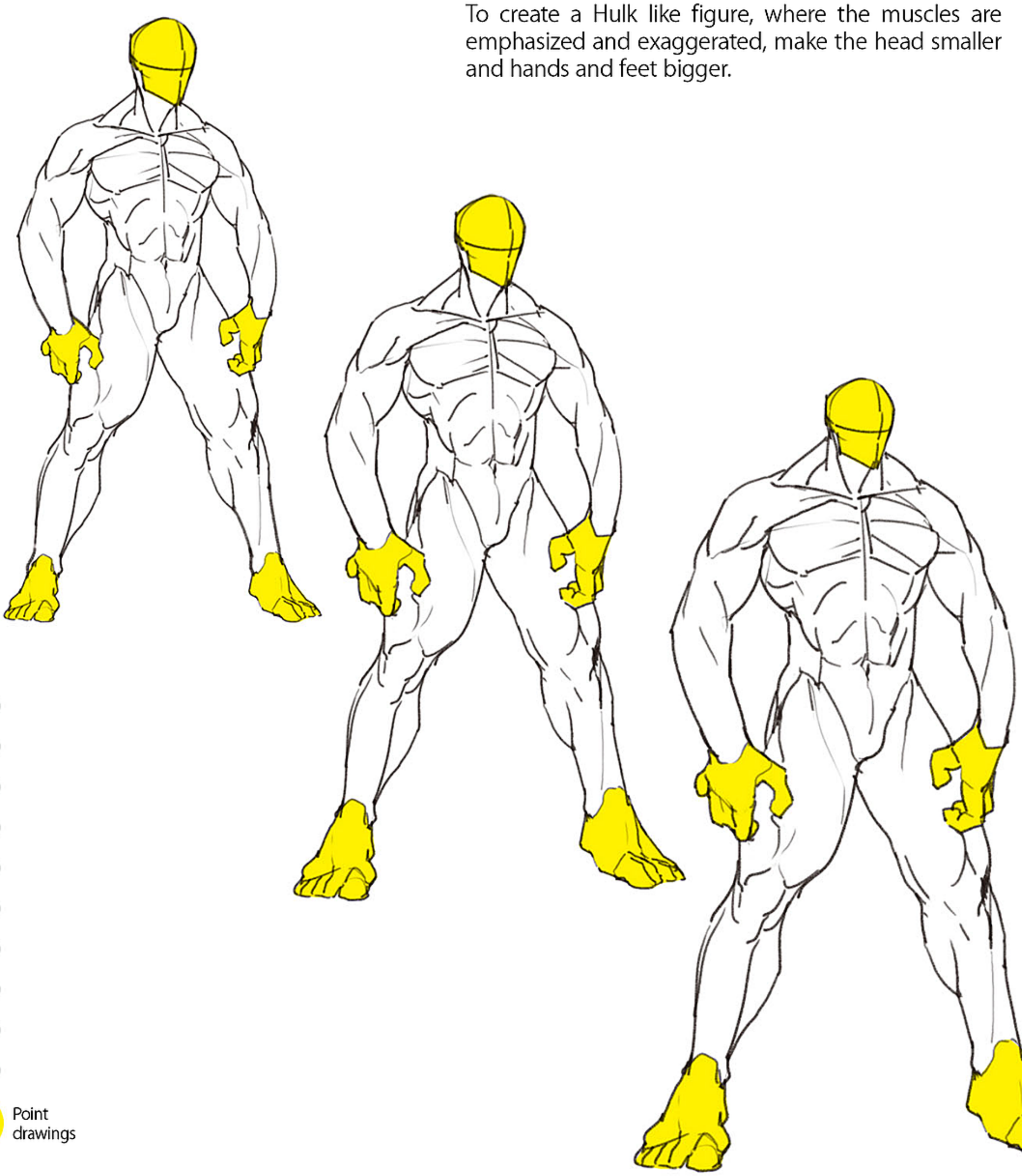
Point drawings



The point to be careful when expressing muscles is that only the muscle lines of the upper body are expressed and the muscle lines of the lower body are often drawn flat. You should draw the lines of the muscles with the same feeling on the upper and lower body.

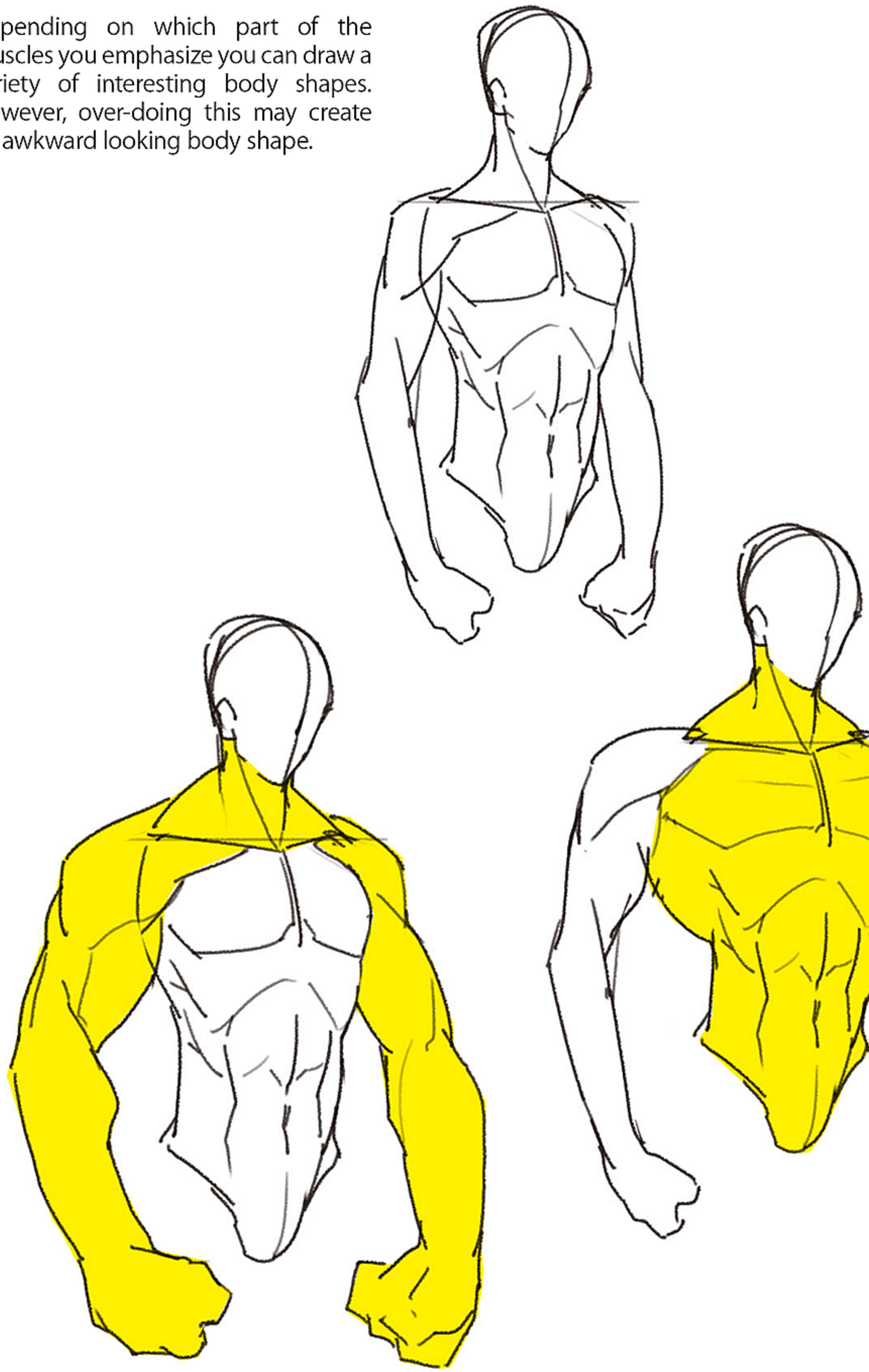


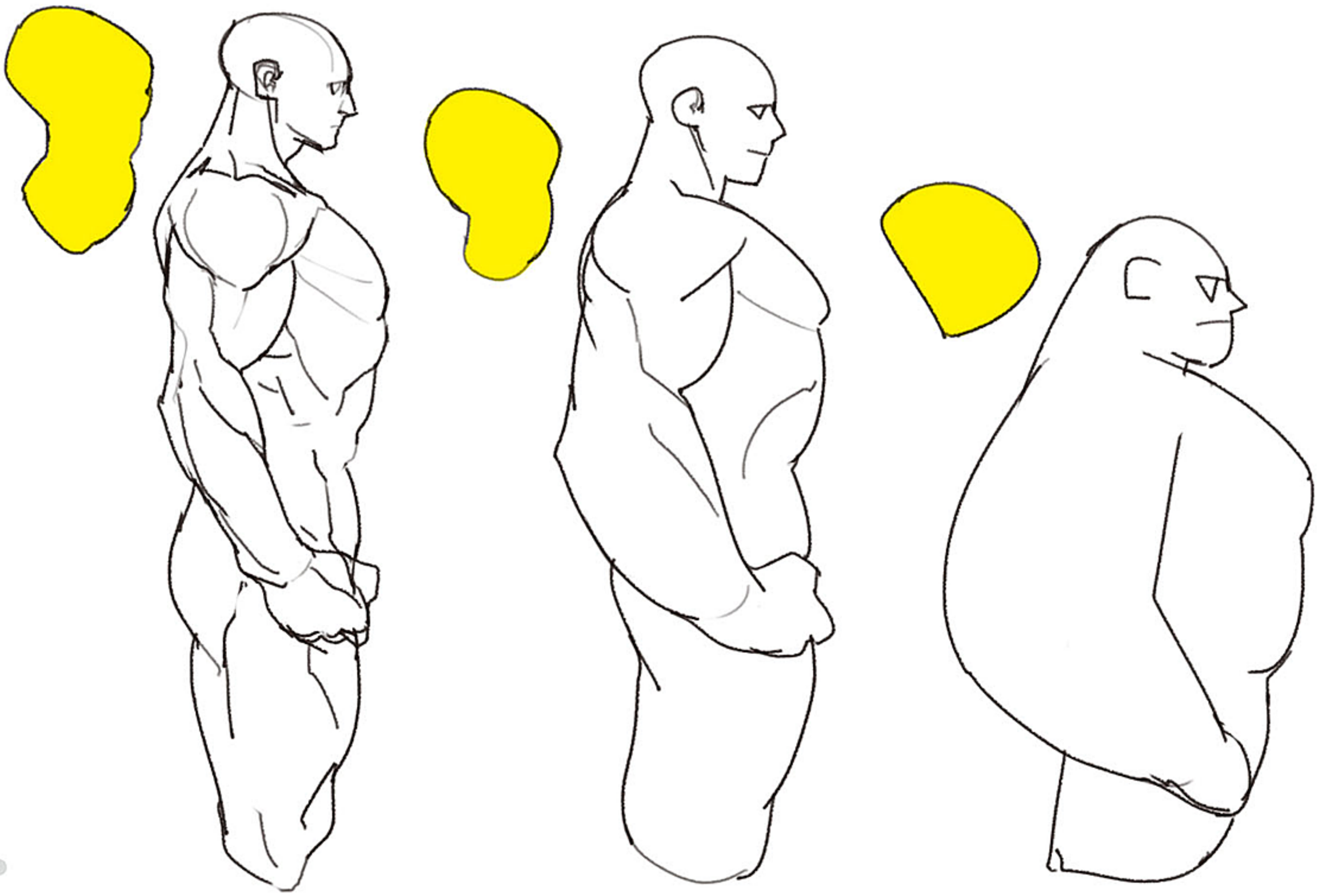
To create a Hulk like figure, where the muscles are emphasized and exaggerated, make the head smaller and hands and feet bigger.



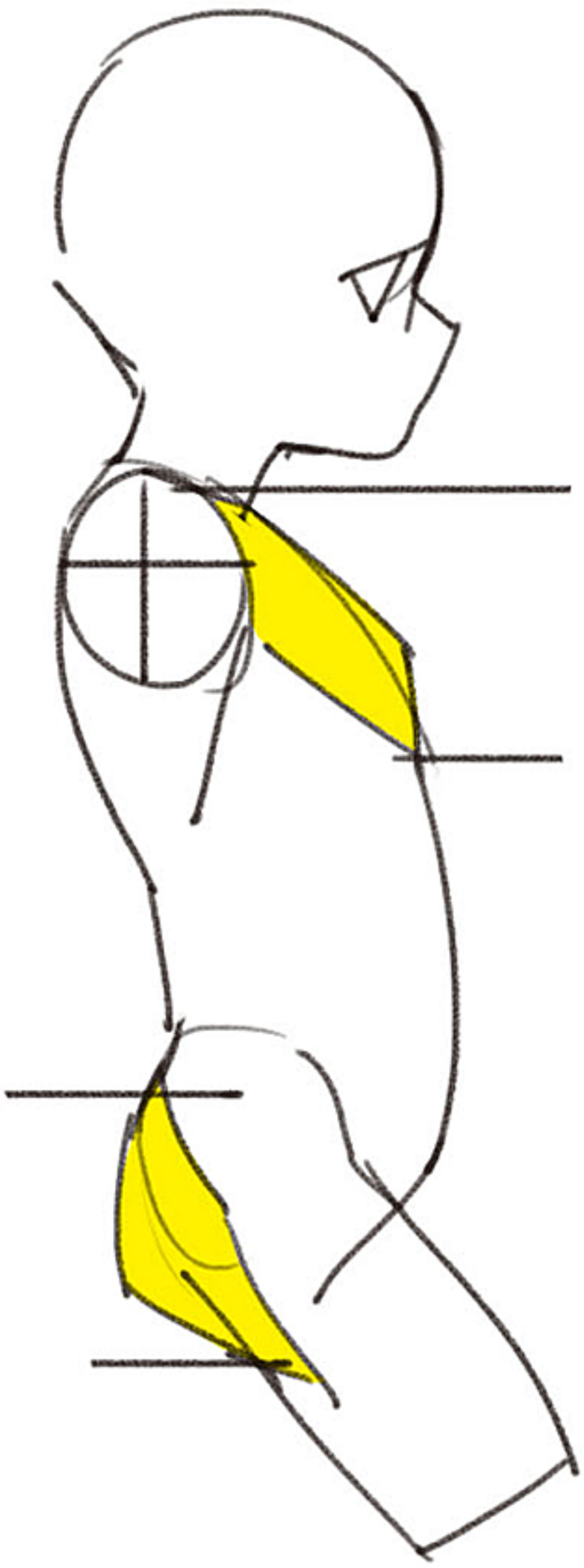
Point drawings

Depending on which part of the muscles you emphasize you can draw a variety of interesting body shapes. However, over-doing this may create an awkward looking body shape.

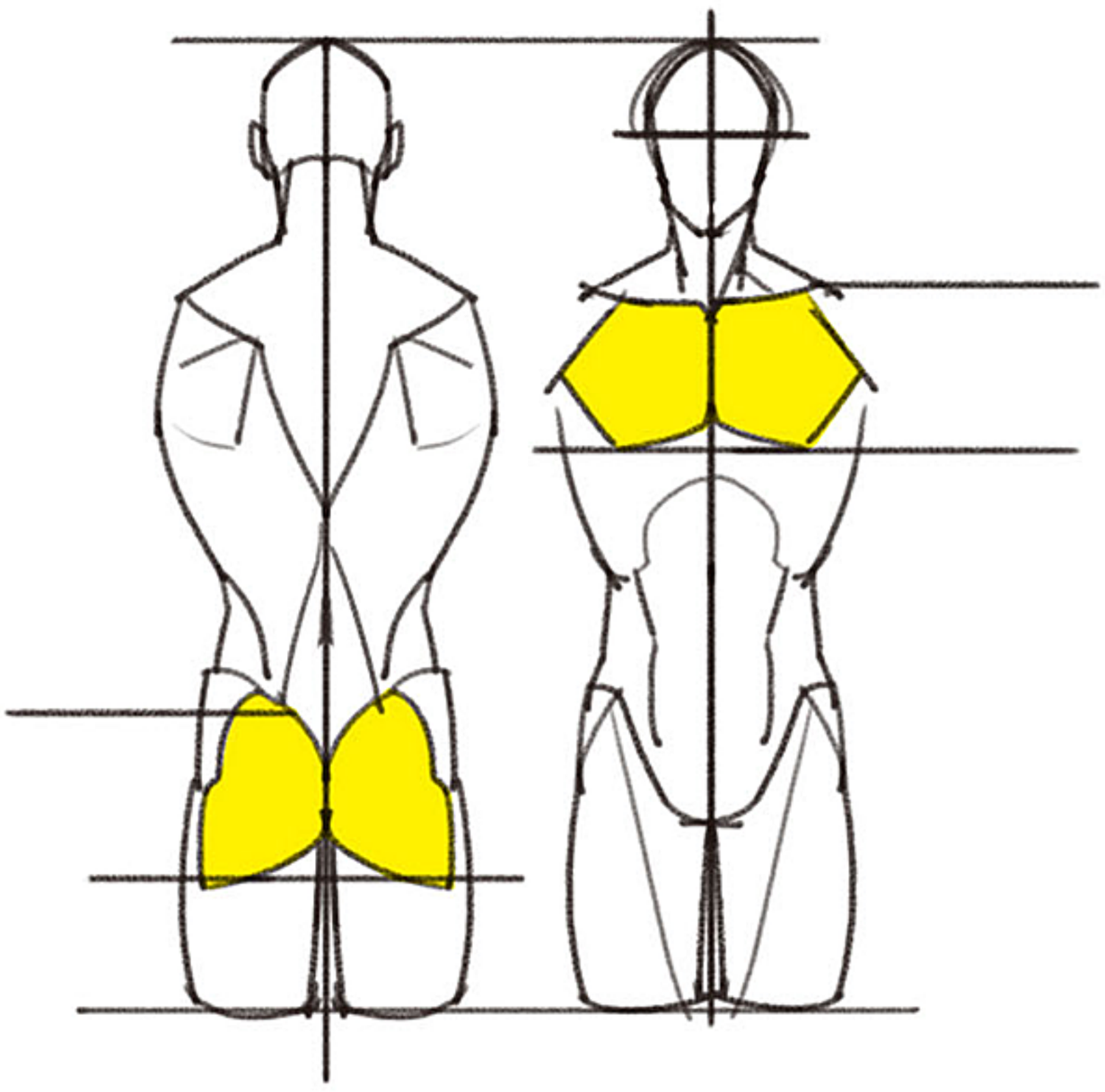


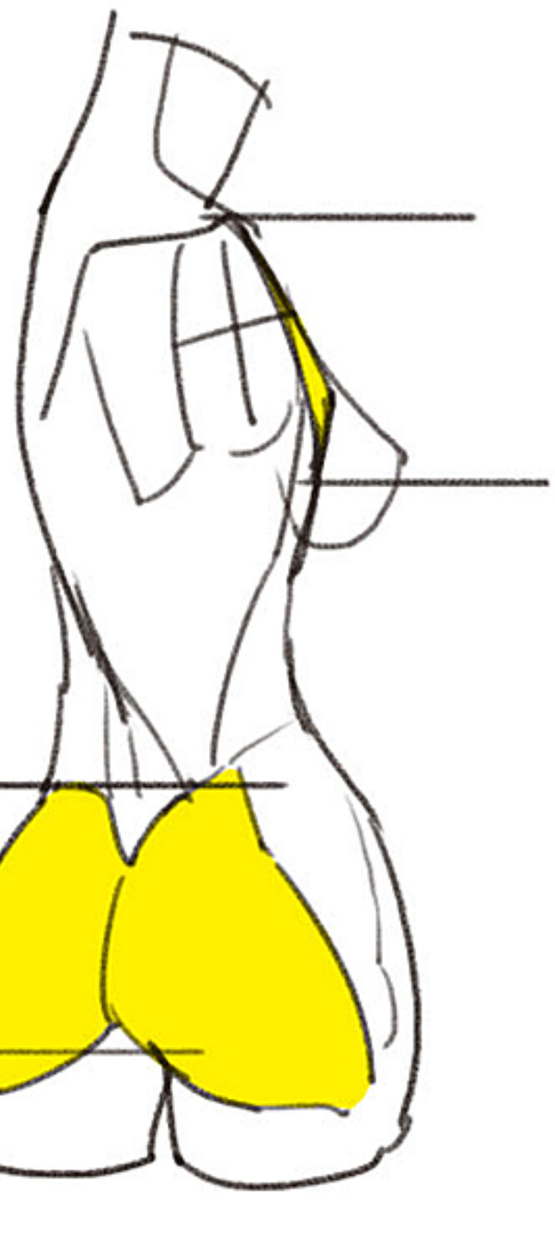


The more the body silhouette is simplified, the stronger the more cartoonish the body becomes. Conversely, in order to create a detailed silhouette, it is necessary to understand the structure of the human body and the muscle mass.

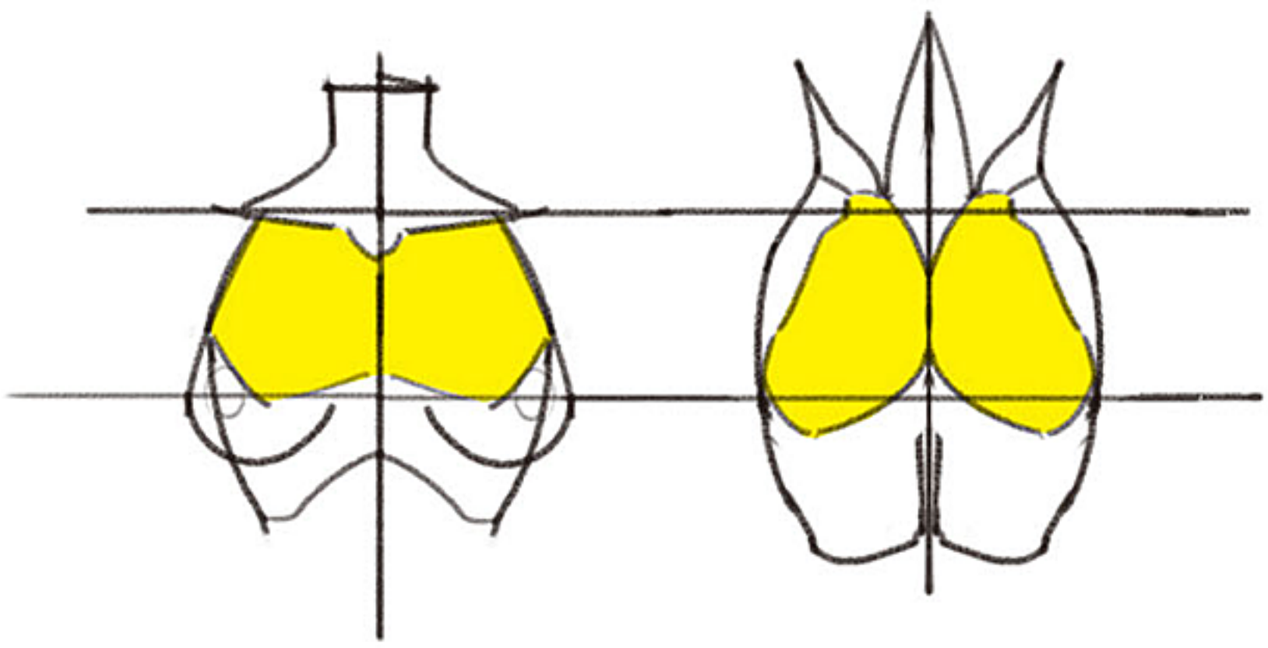


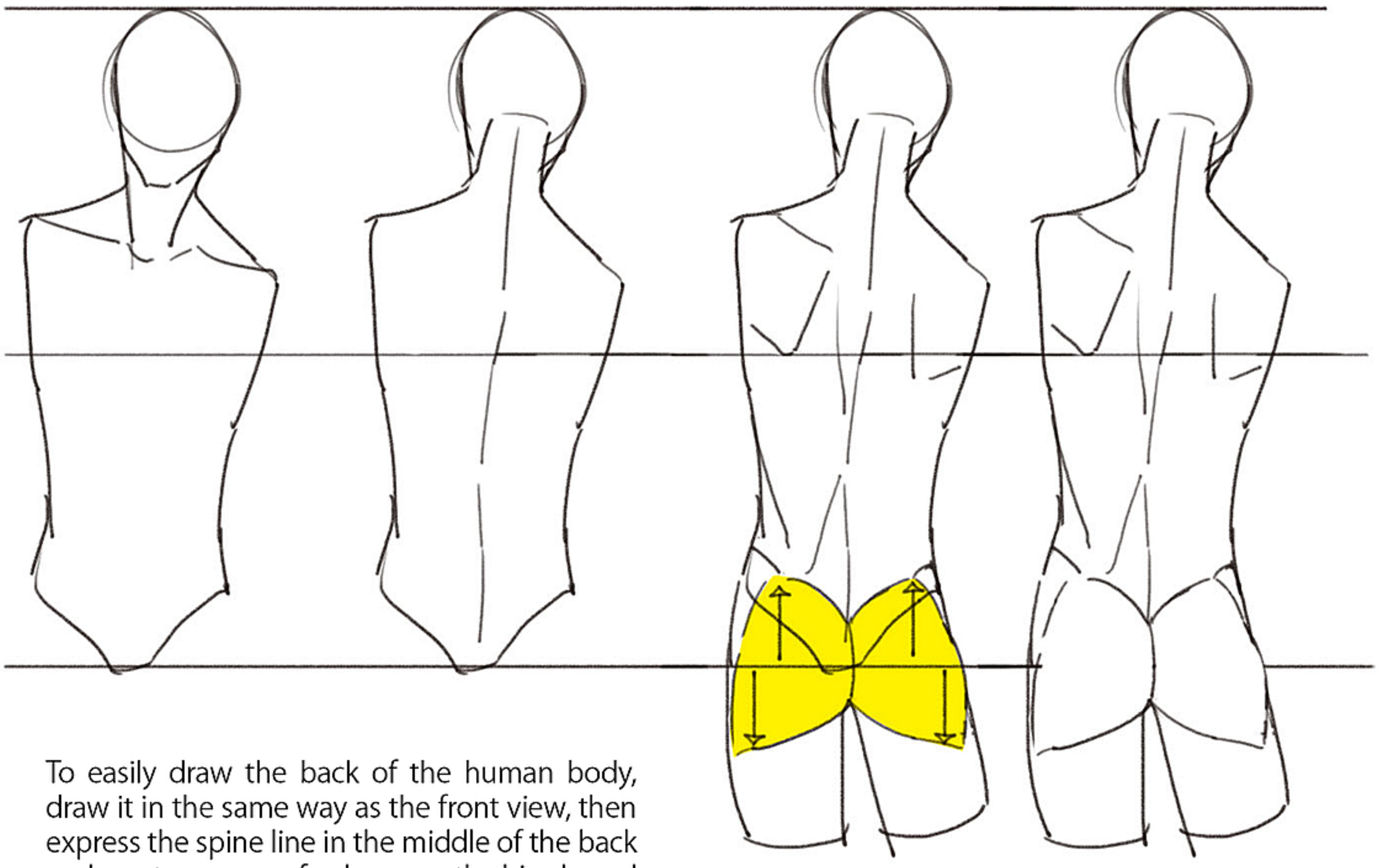
Adjust the size of the chest muscles and the length of the hip muscles similarly.





For women, set the length of the hips slightly larger than the chest muscles.

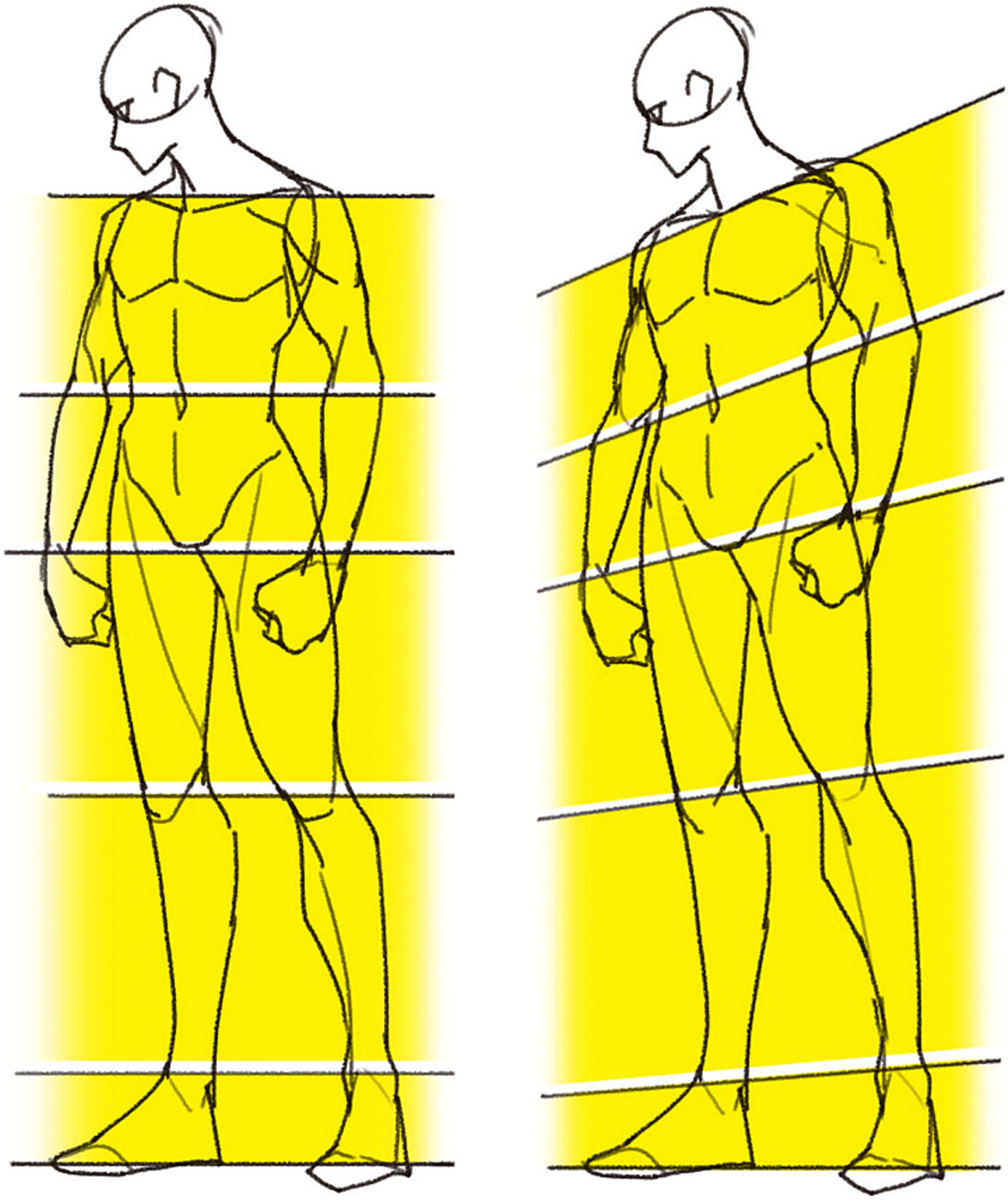


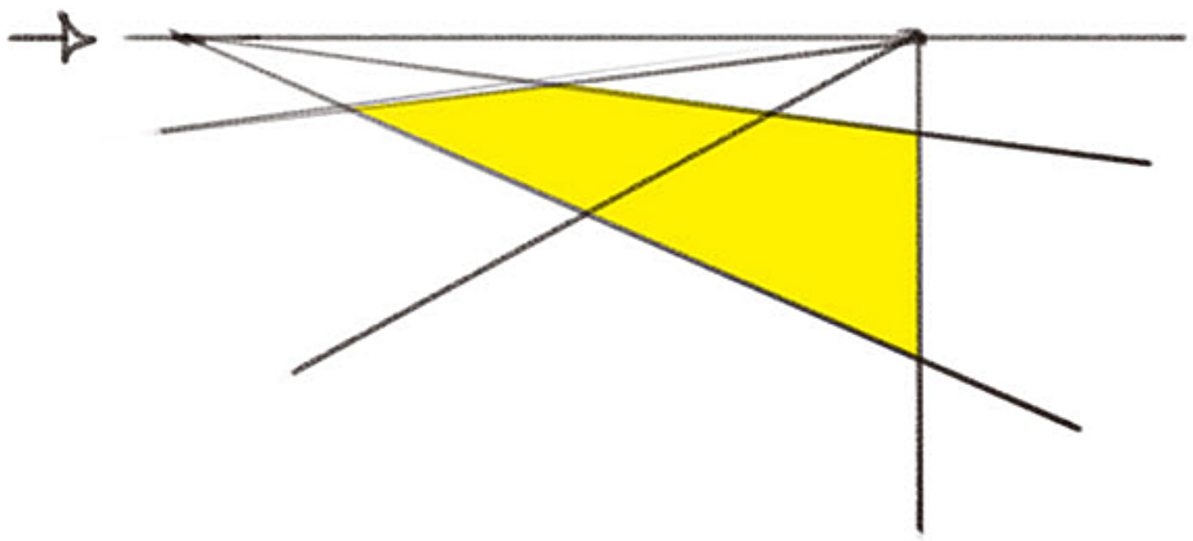


To easily draw the back of the human body, draw it in the same way as the front view, then express the spine line in the middle of the back and create a sense of volume on the hips based on the crotch.

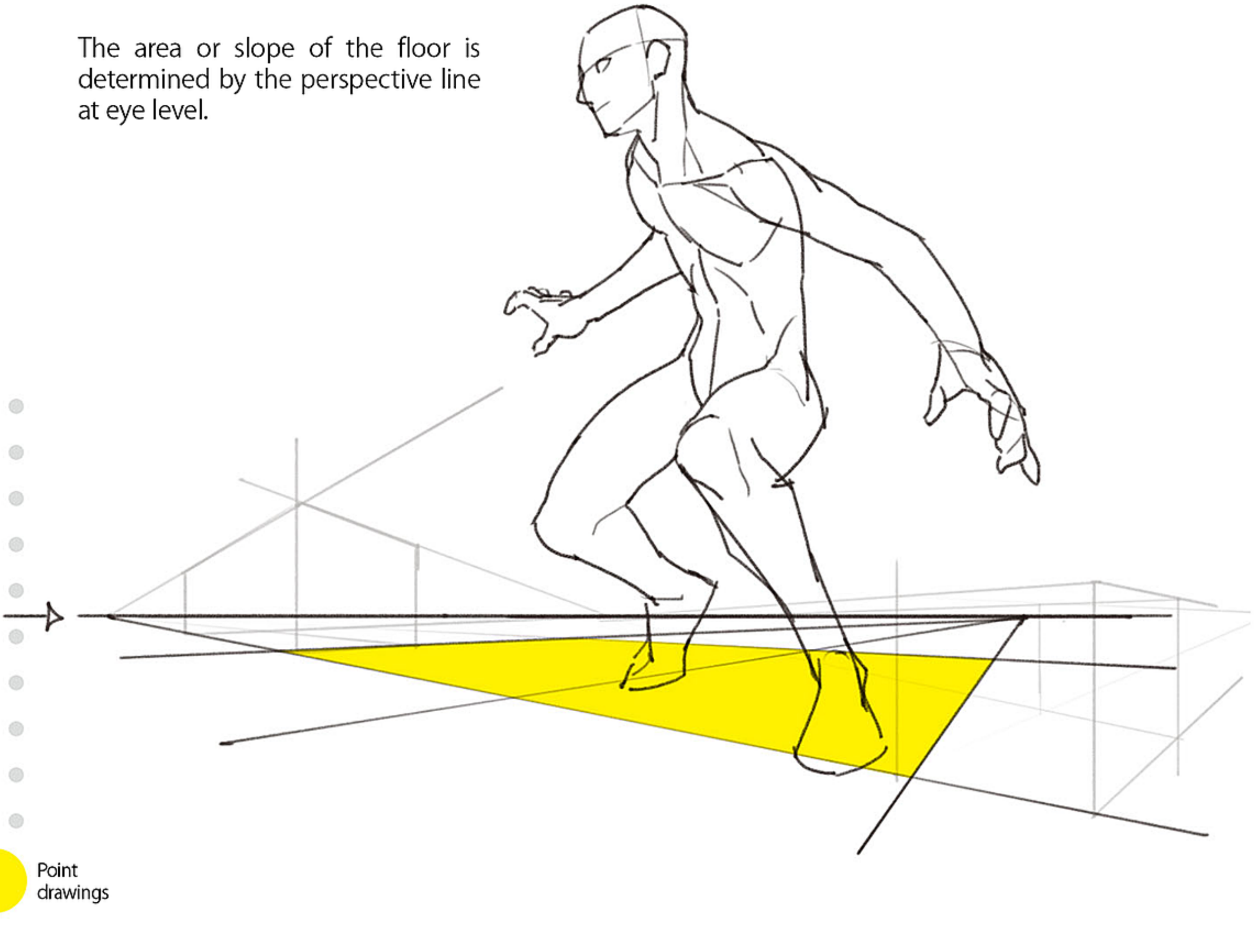
Point drawings

Perspective can be applied to a character by creatinga slope at each point of the body.

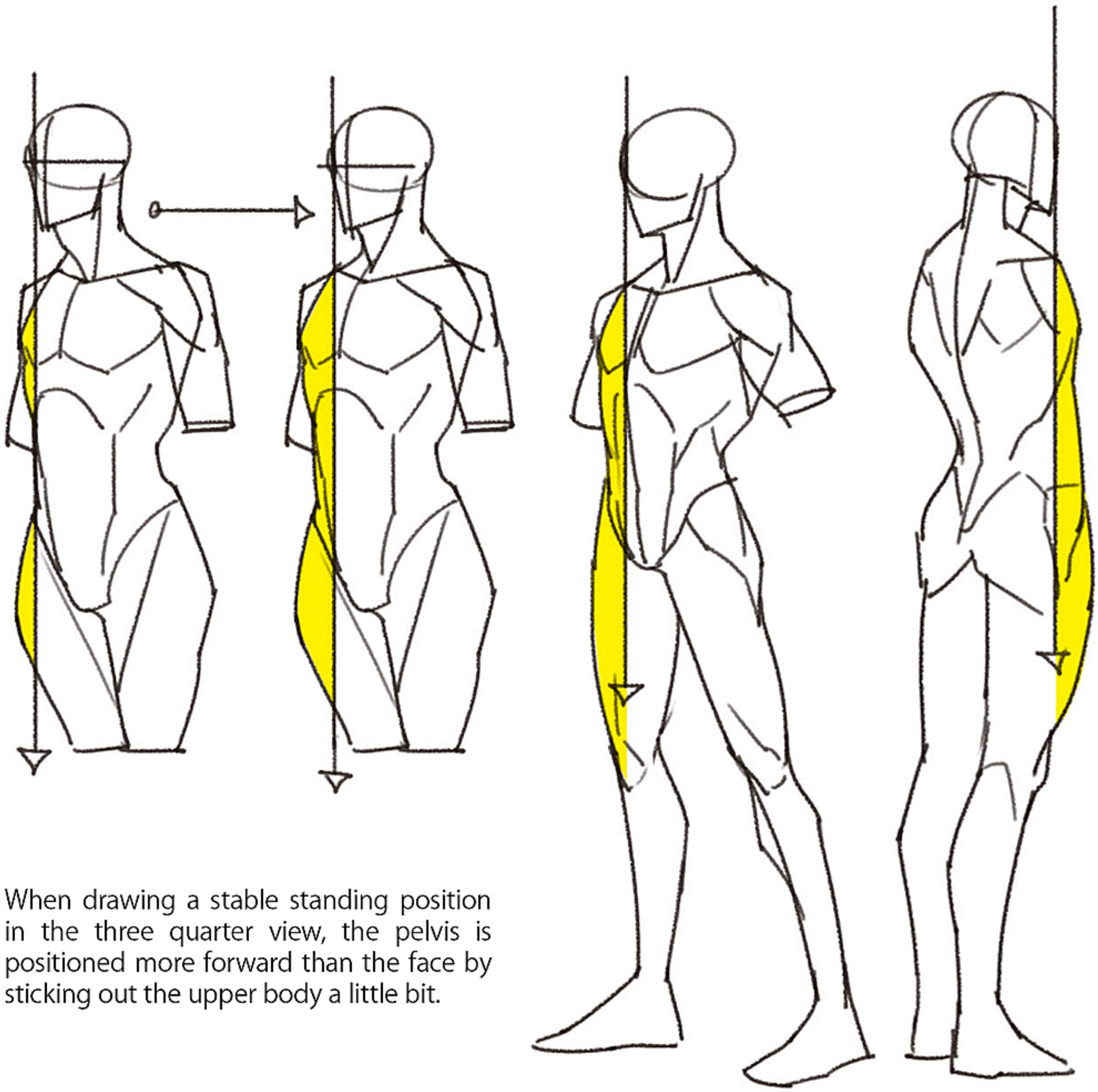




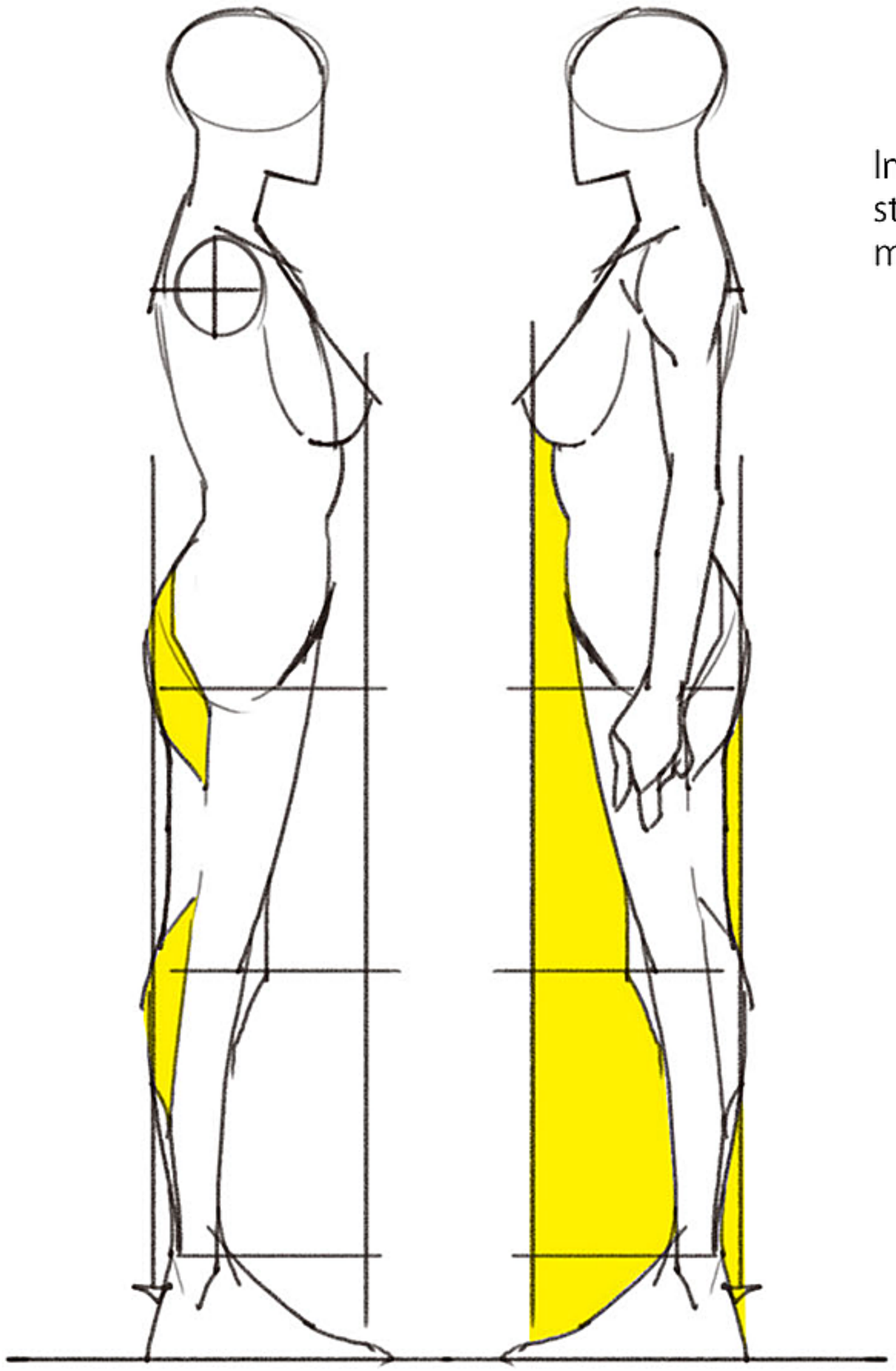
The area or slope of the floor is determined by the perspective line at eye level.



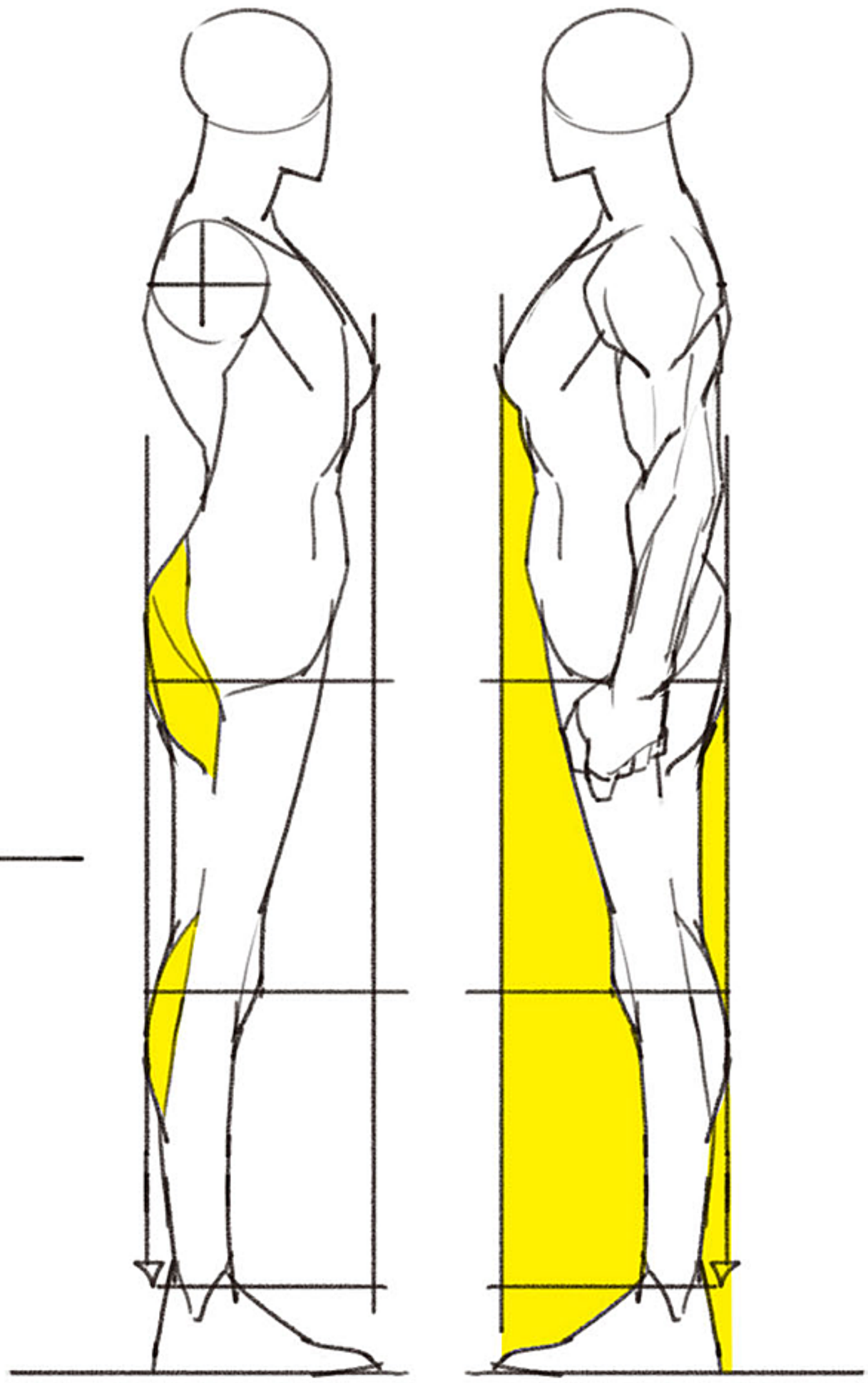
Point drawings

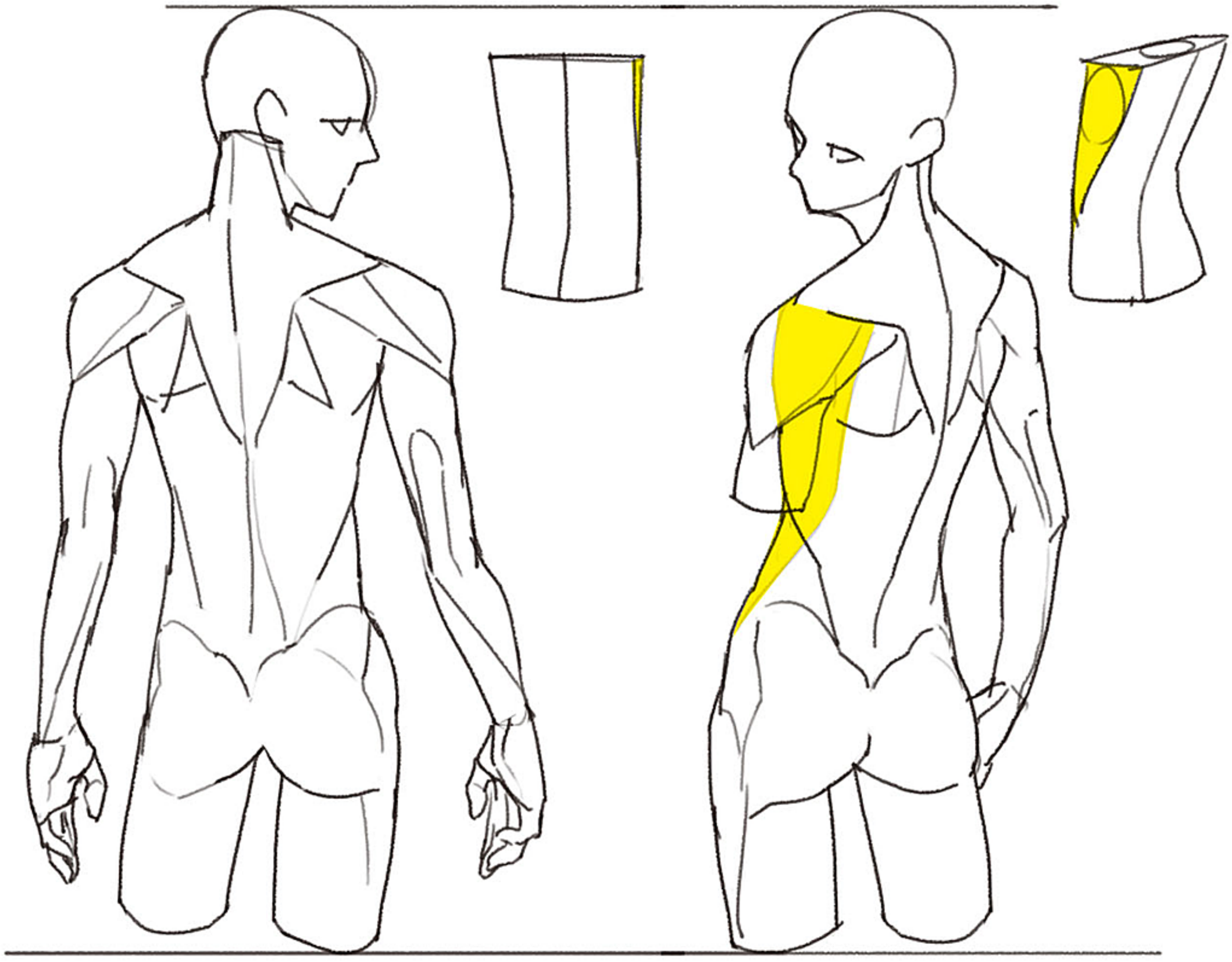


When drawing a stable standing position in the three quarter view, the pelvis is positioned more forward than the face by sticking out the upper body a little bit.

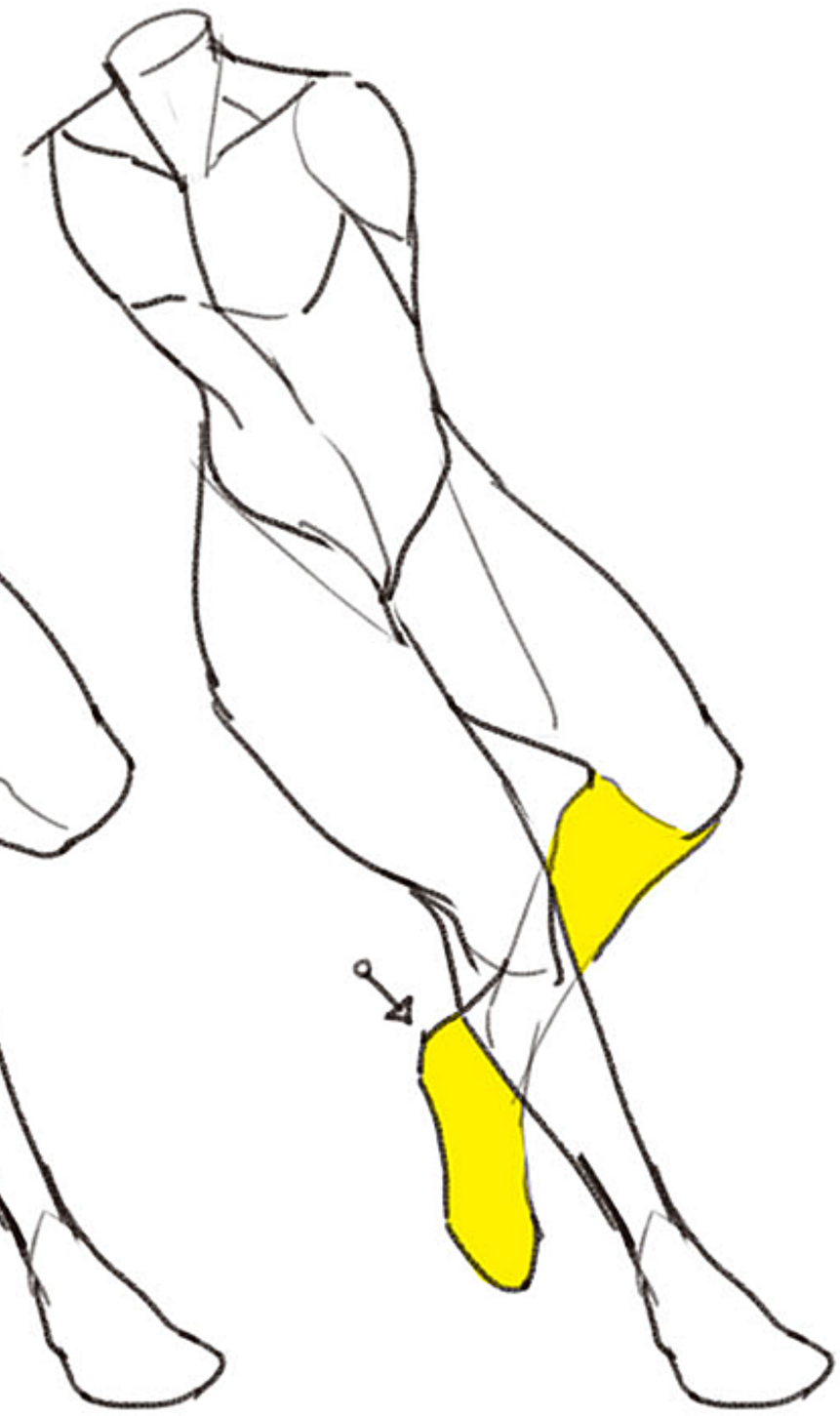


In the side profile of a standing position, it is stable if the hip line and the calf line are matched to the vertical line.

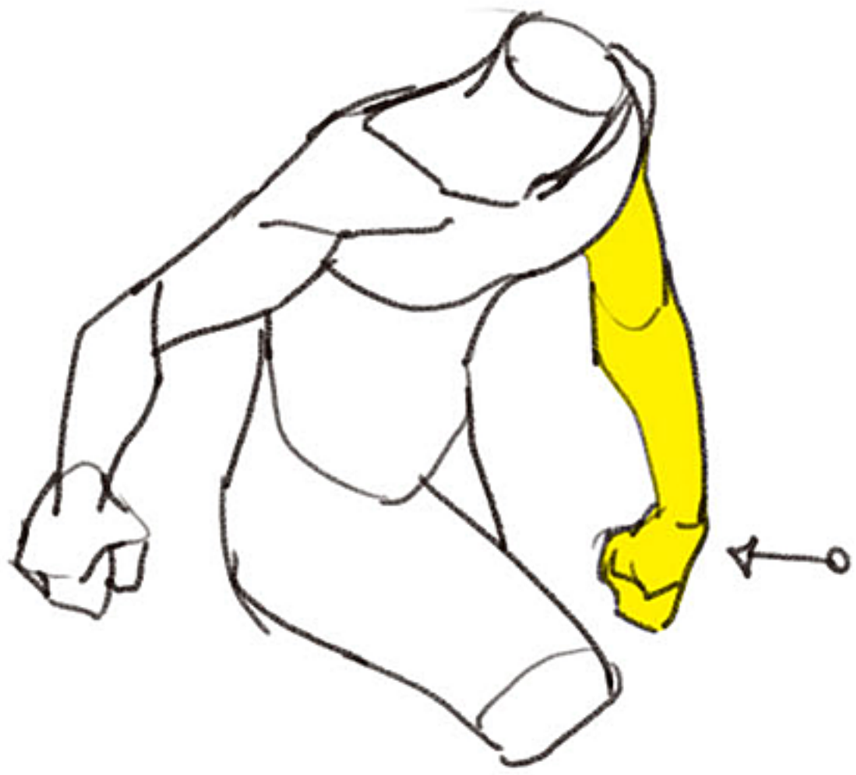


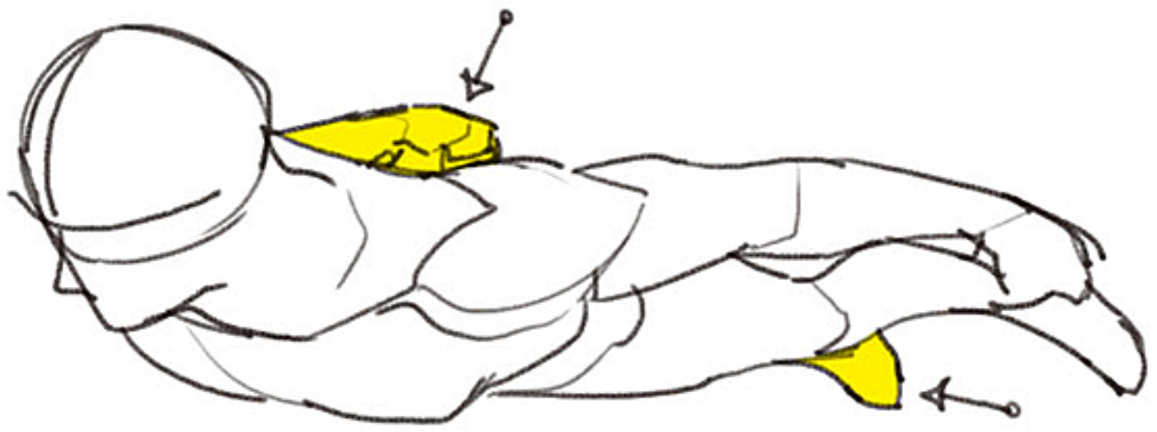


When drawing a look-back posture when only the head is turned, the whole side of the face is visible. if the upper body is slightly twisted, up to three-quarters of the face is visible.

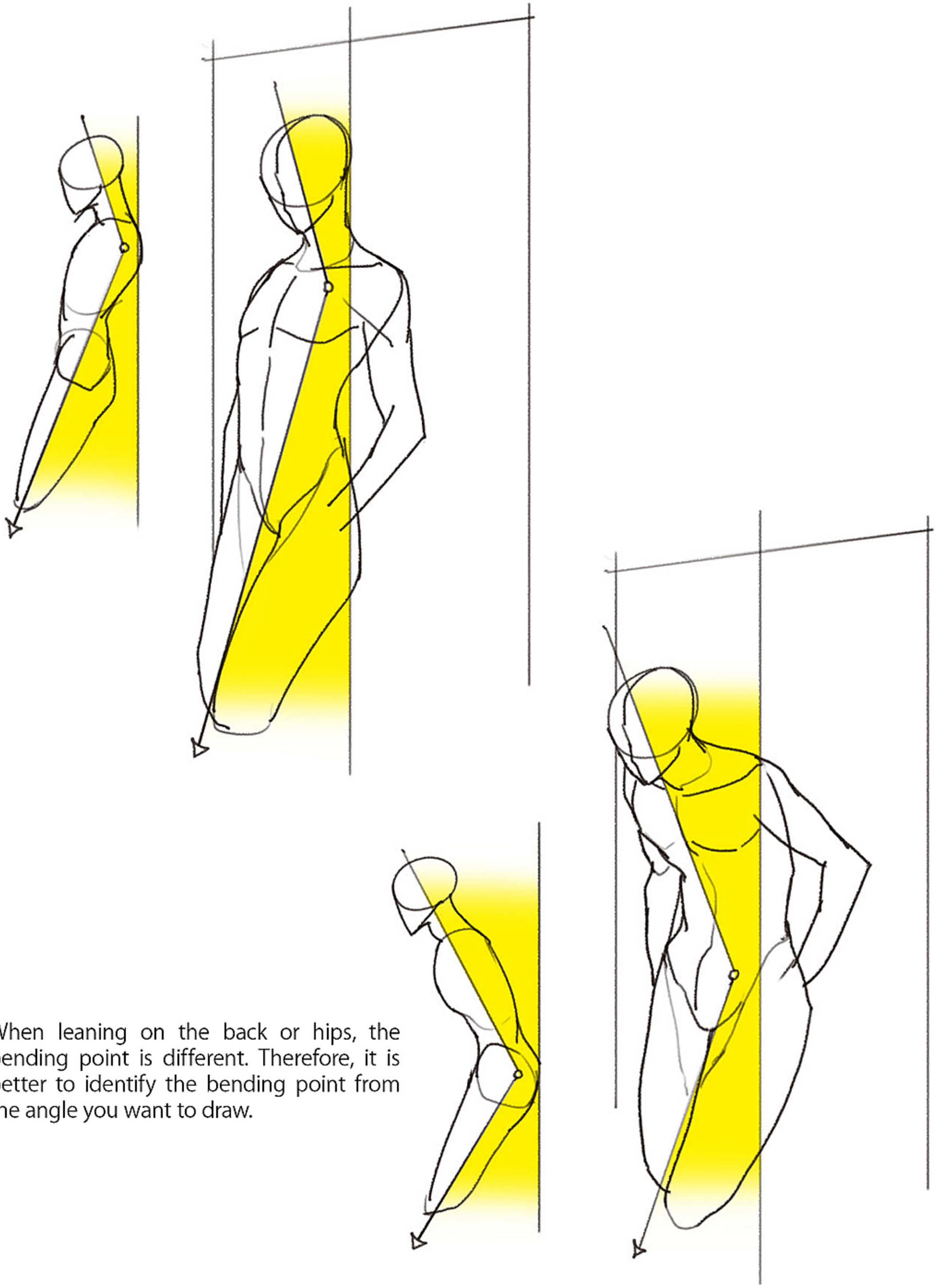


Even if the hands and feet could be covered by the perspective, it is better to make them visible. This improves the form and conveys the sense of movement better.



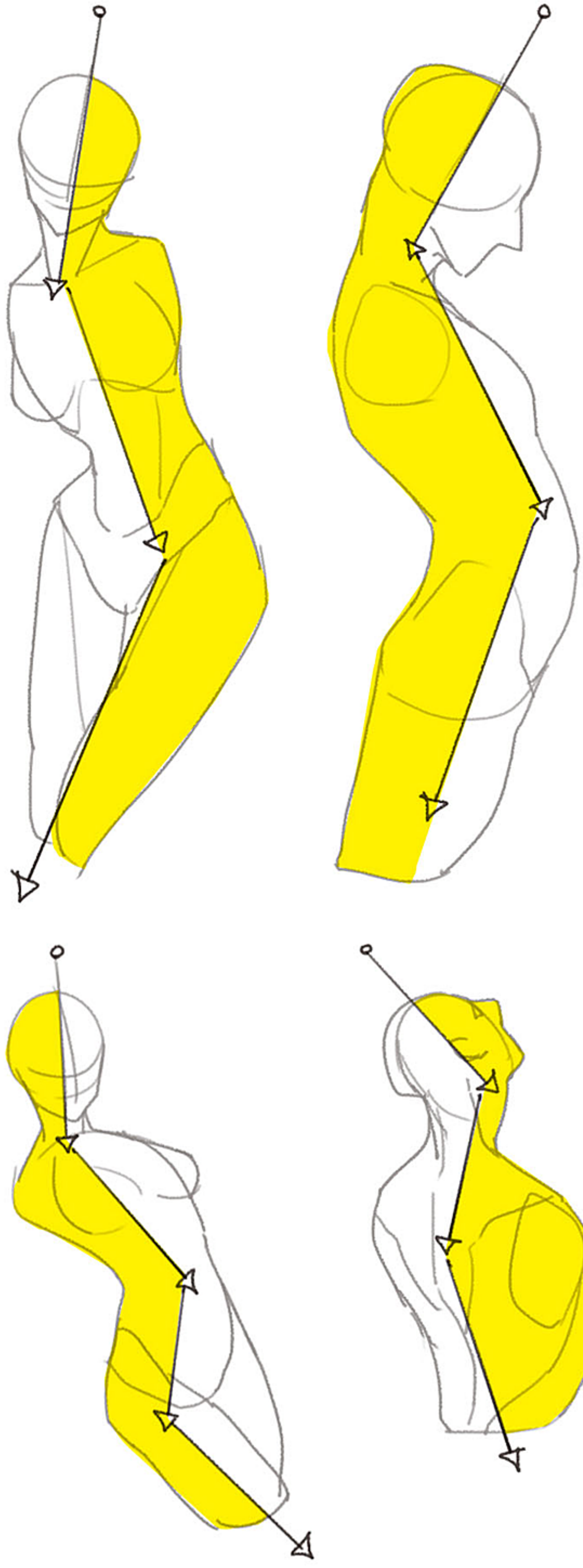


Point drawings



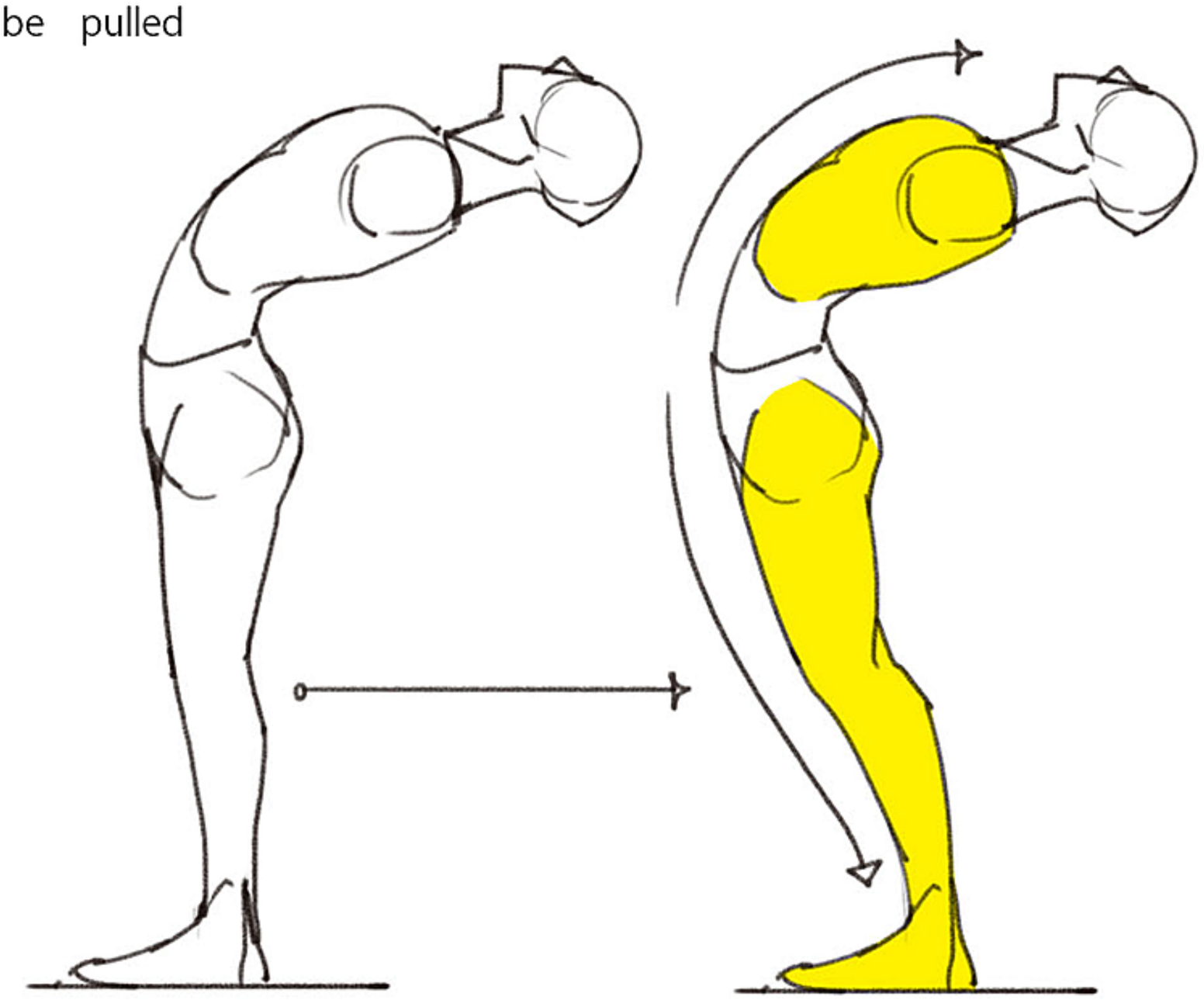
When leaning on the back or hips, the bending point is different. Therefore, it is better to identify the bending point from the angle you want to draw.

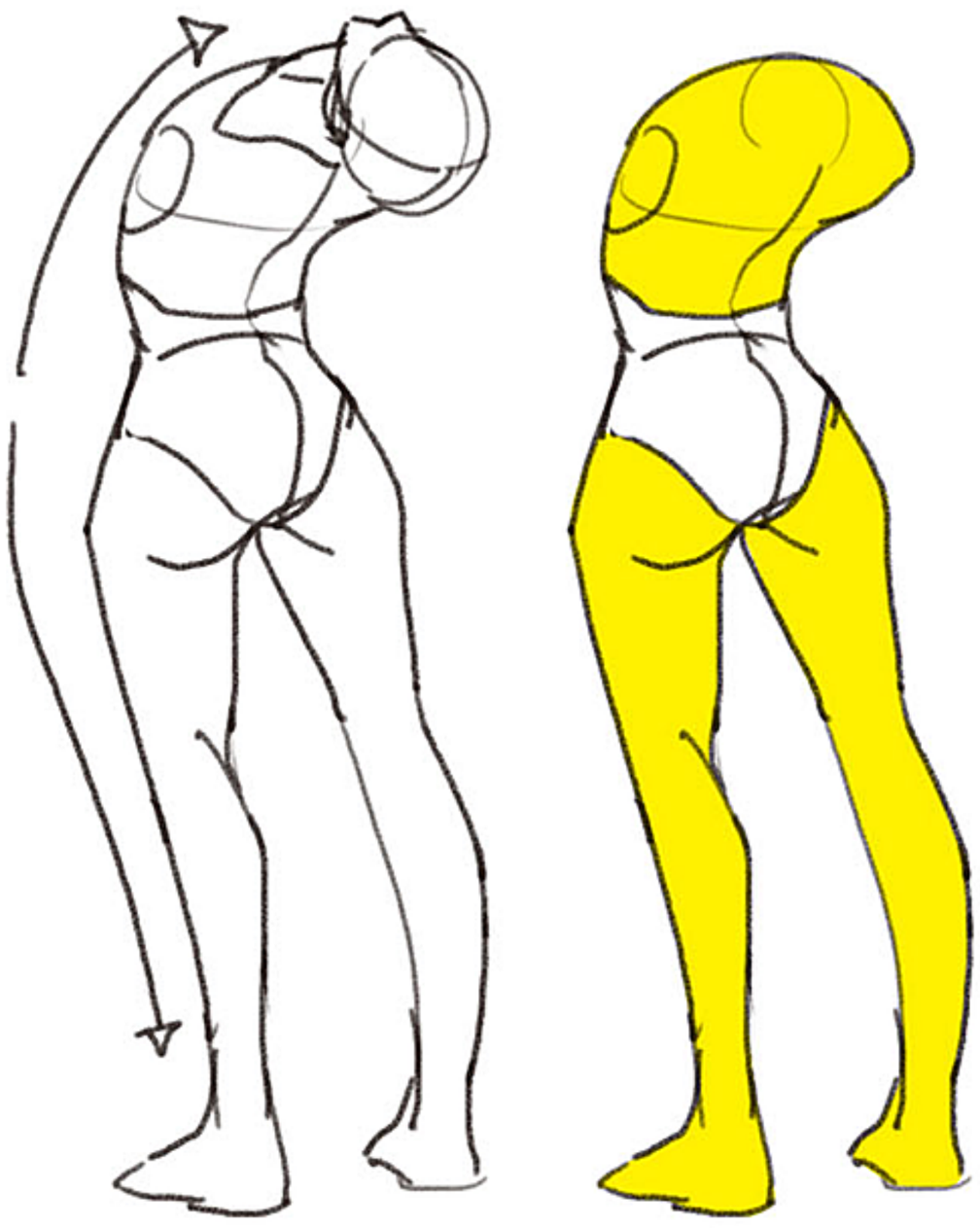
Creating a zigzag flow between different sections of the body will produce a dynamic shape. (The flow of the arms is not relevant).

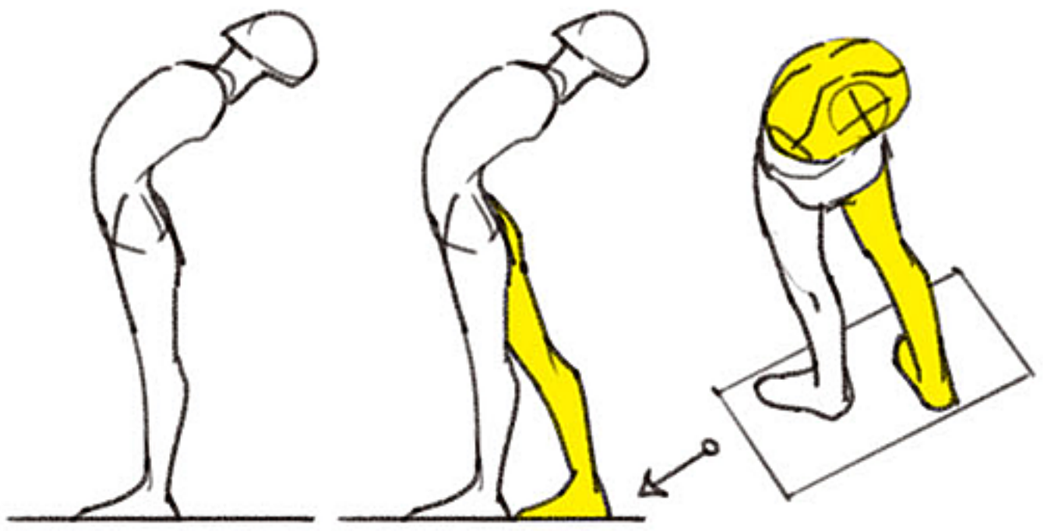


Point drawings

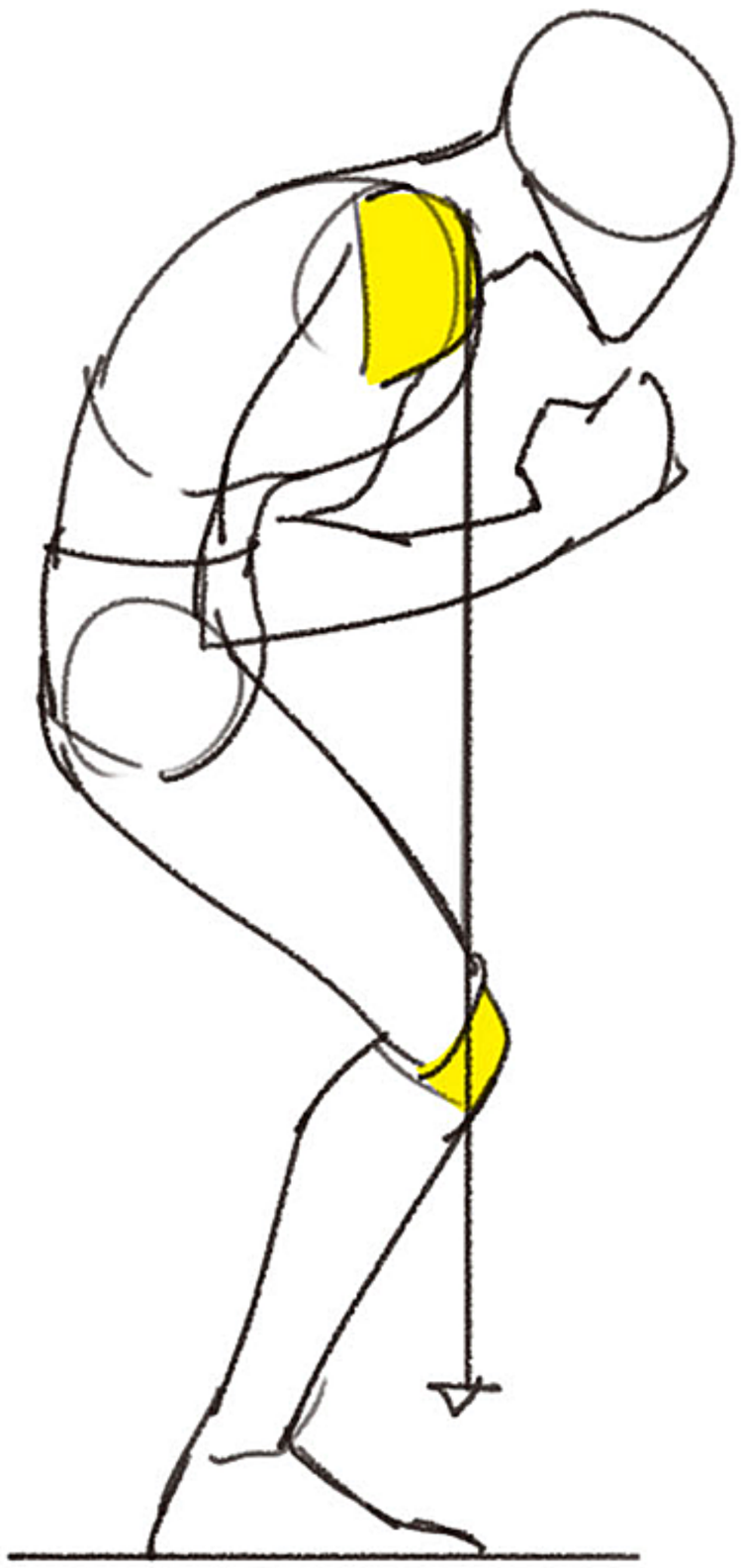
When the upper body is tilted far back, the pelvis should come forward and the legs should be pulled backward.

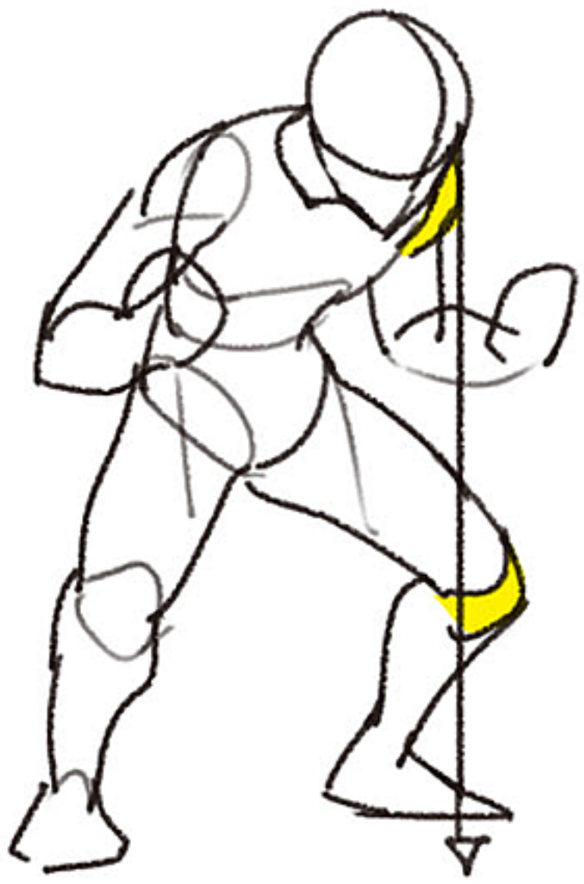




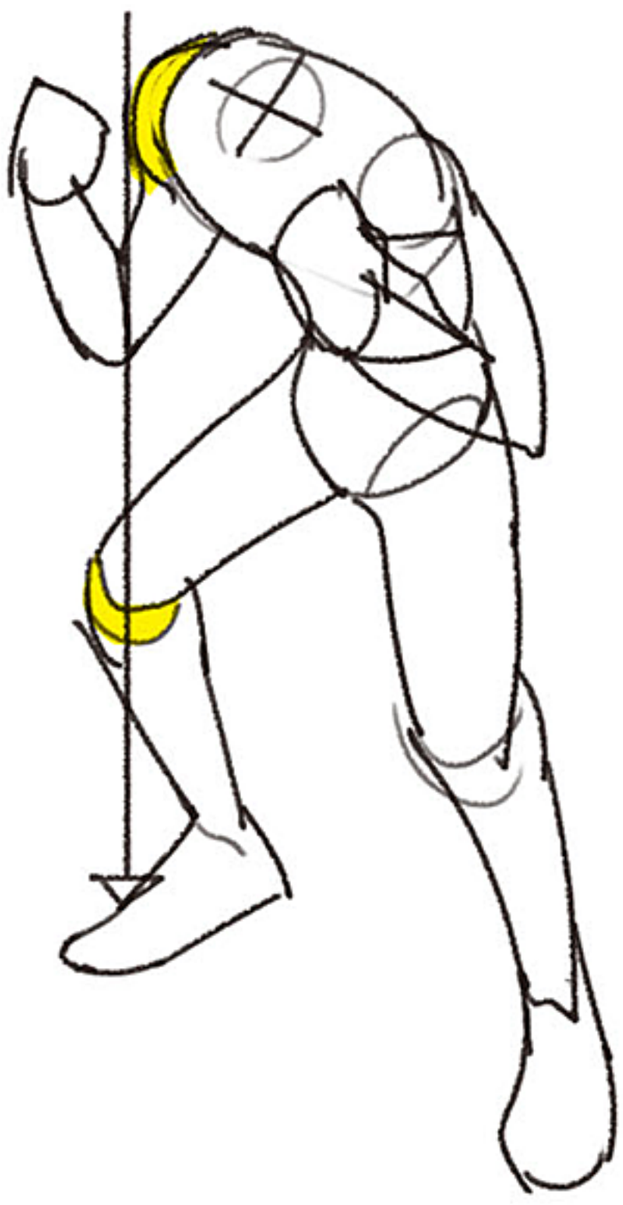


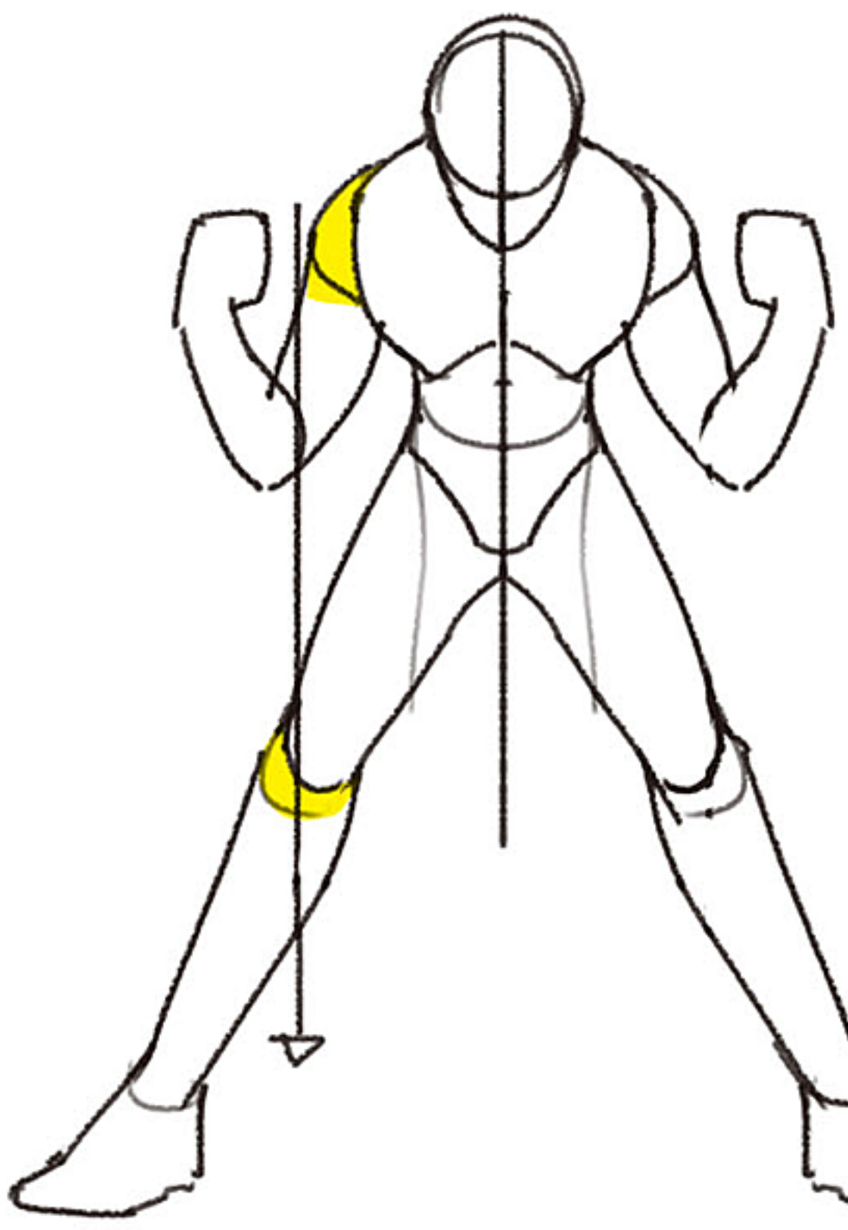
Even if only one leg is pulled back, it will look stable.



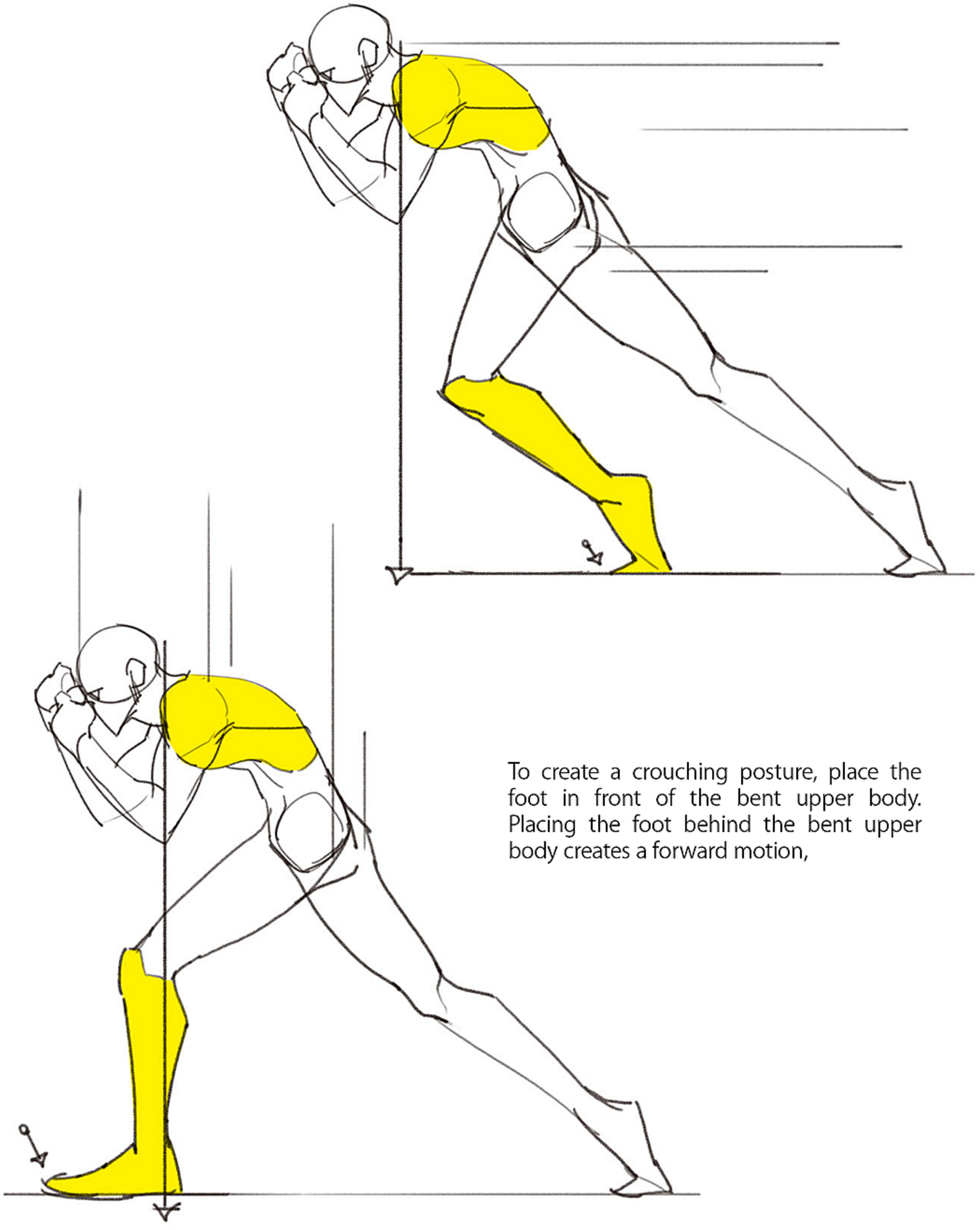


This posture gives an impression of concentration. The shoulders and knees are vertically aligned in a stable and strong posture.



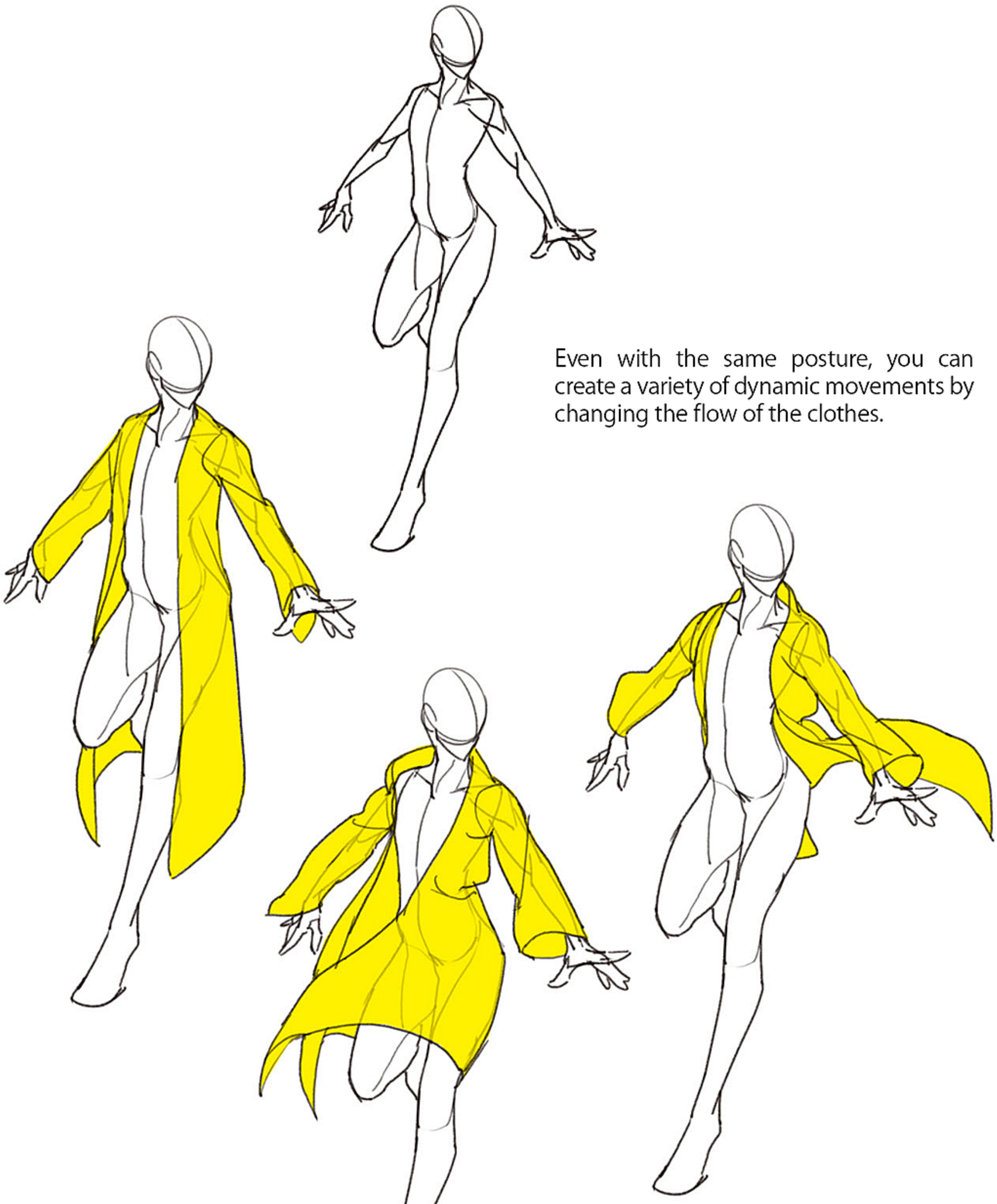


Point drawings

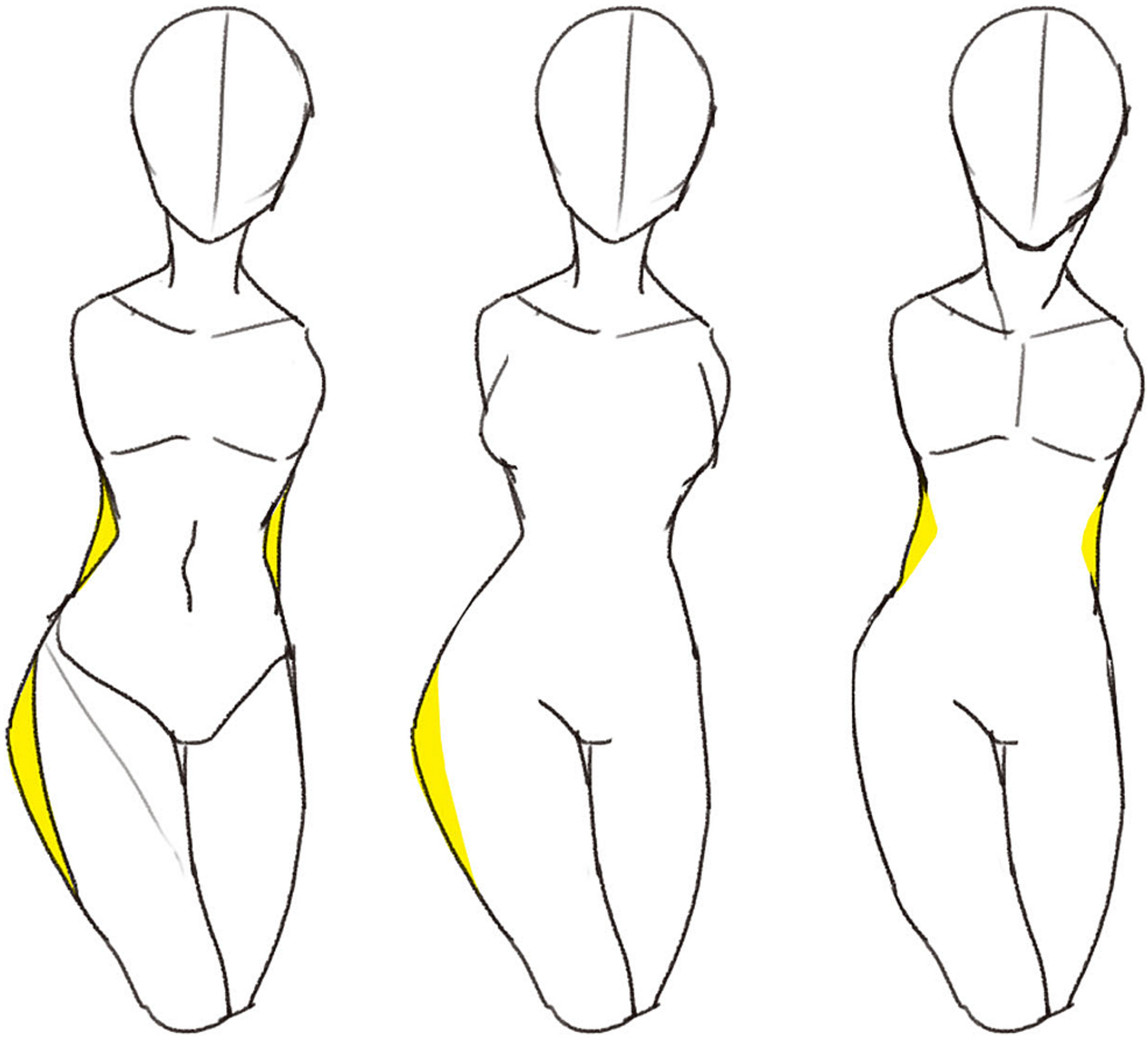


To create a crouching posture, place the foot in front of the bent upper body. Placing the foot behind the bent upper body creates a forward motion,

When drawing a dynamic pose, tilting the central axis a little will make the movement more active.



Even with the same posture, you can create a variety of dynamic movements by changing the flow of the clothes.



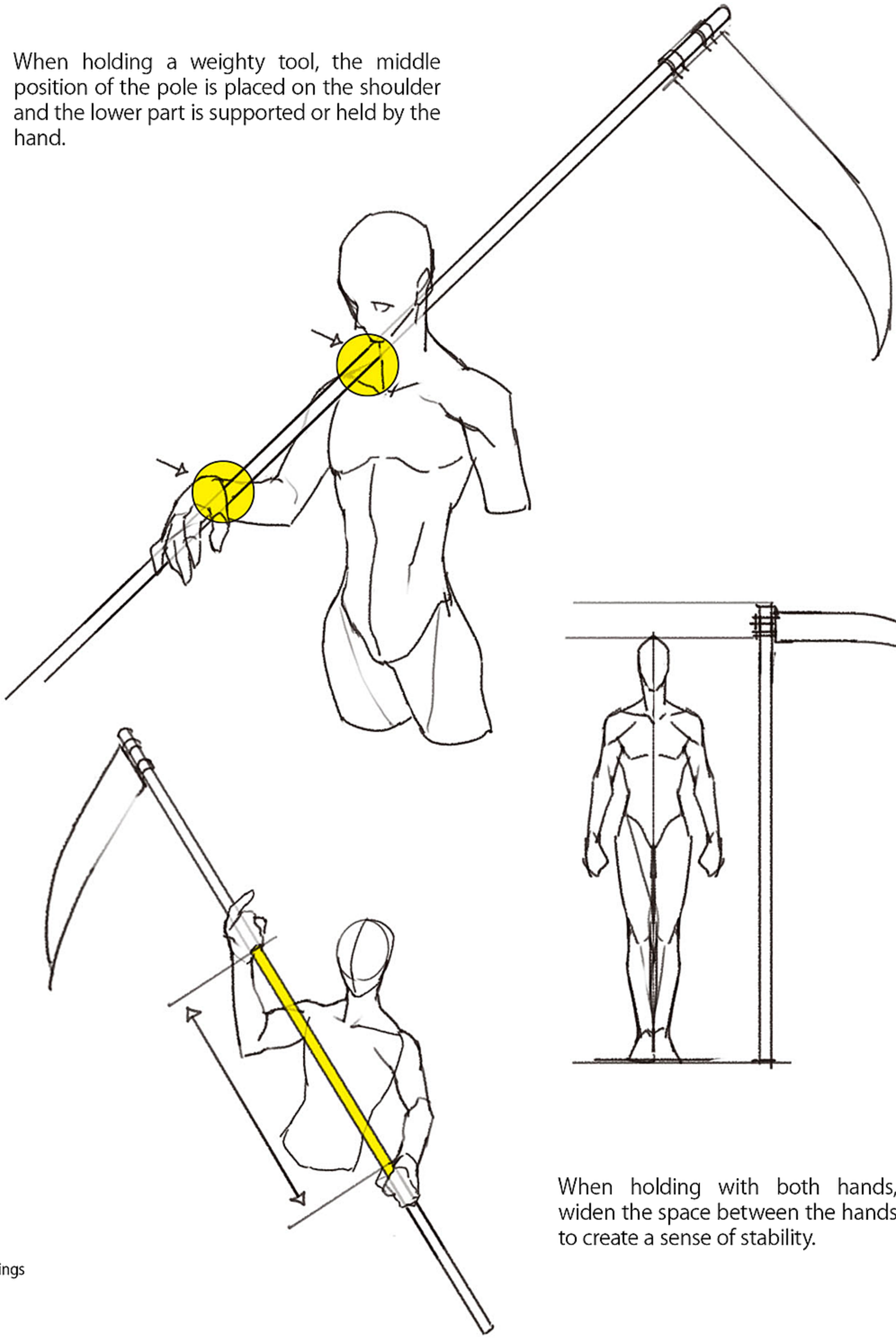
When drawing the body of a man and a woman, you can change the silhouette by focusing on the shapeof the waist and pelvis. The shape of the chest will also differ.

Point drawings

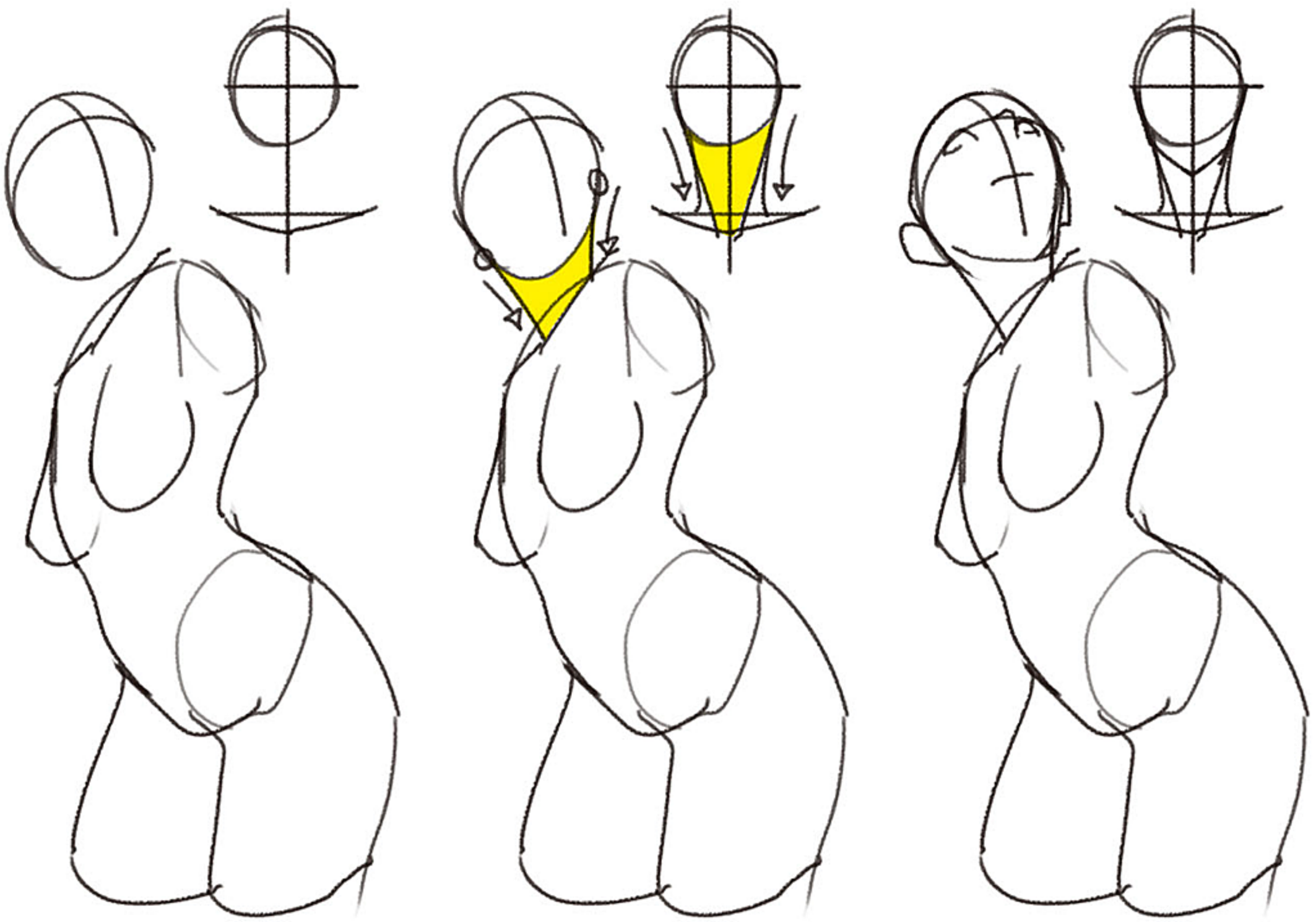
If the arms and legs are folded a lot, express the shape of the protruding bones of the elbows and knees.

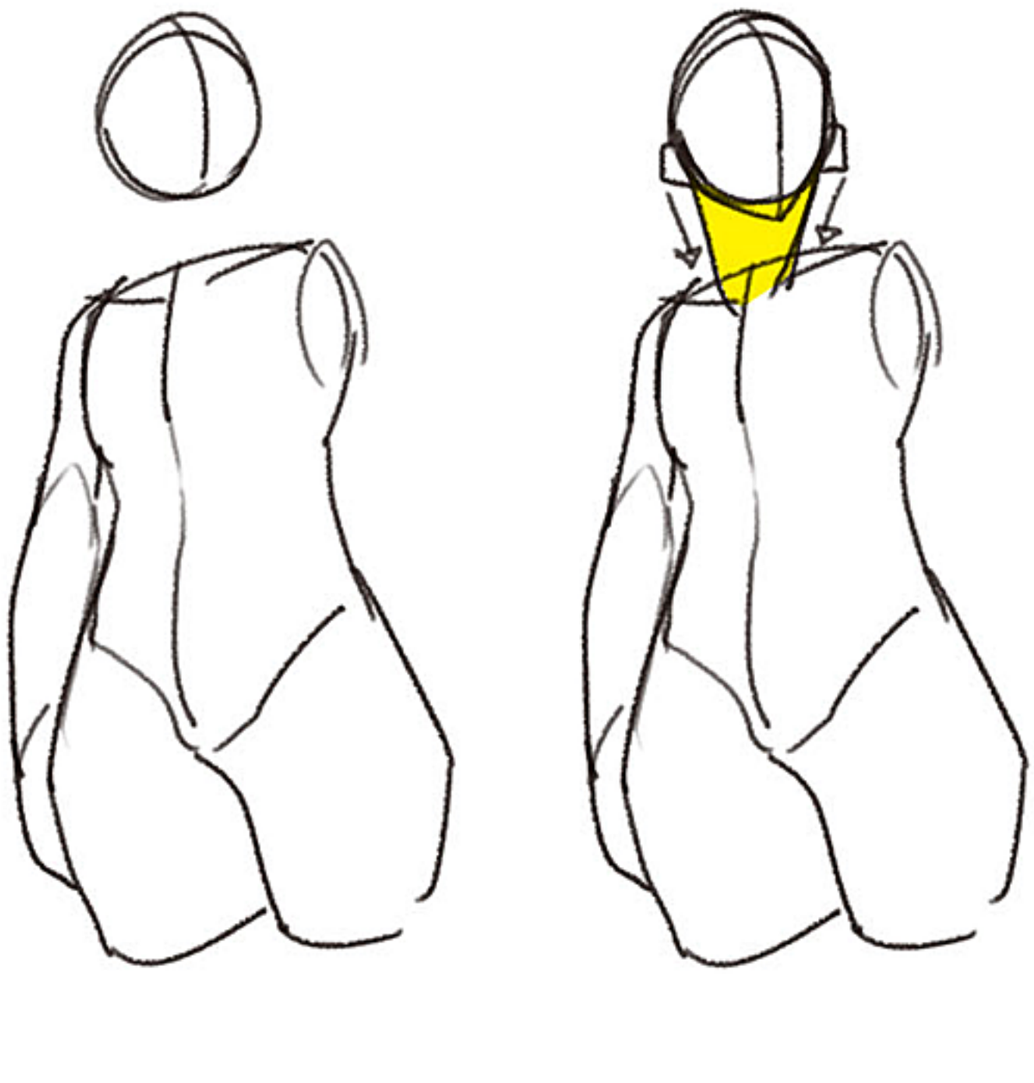
If the folding strength is weak, the protruding feeling will also be weakened.

When holding a weighty tool, the middle position of the pole is placed on the shoulder and the lower part is supported or held by the hand.



When holding with both hands, widen the space between the hands to create a sense of stability.

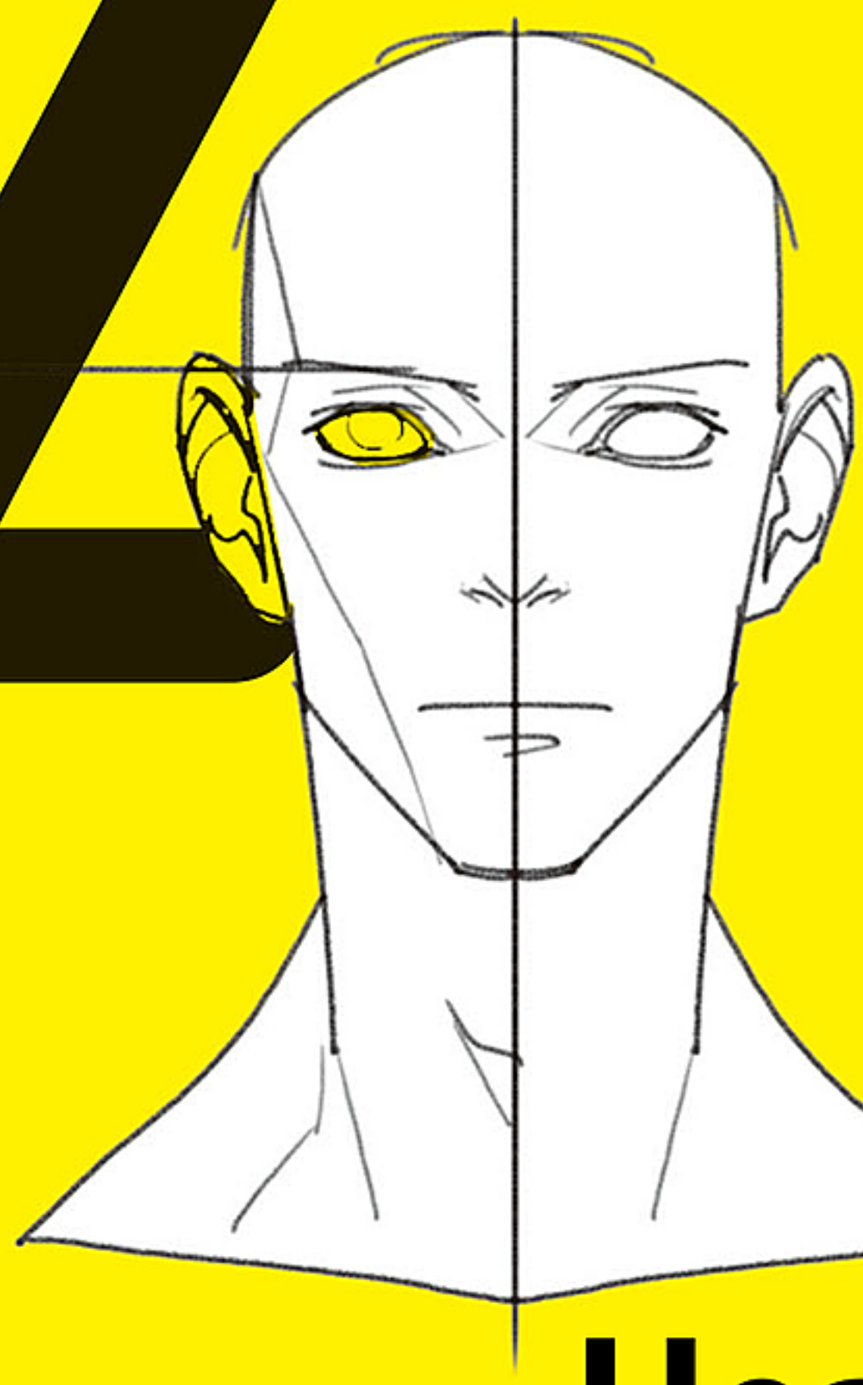




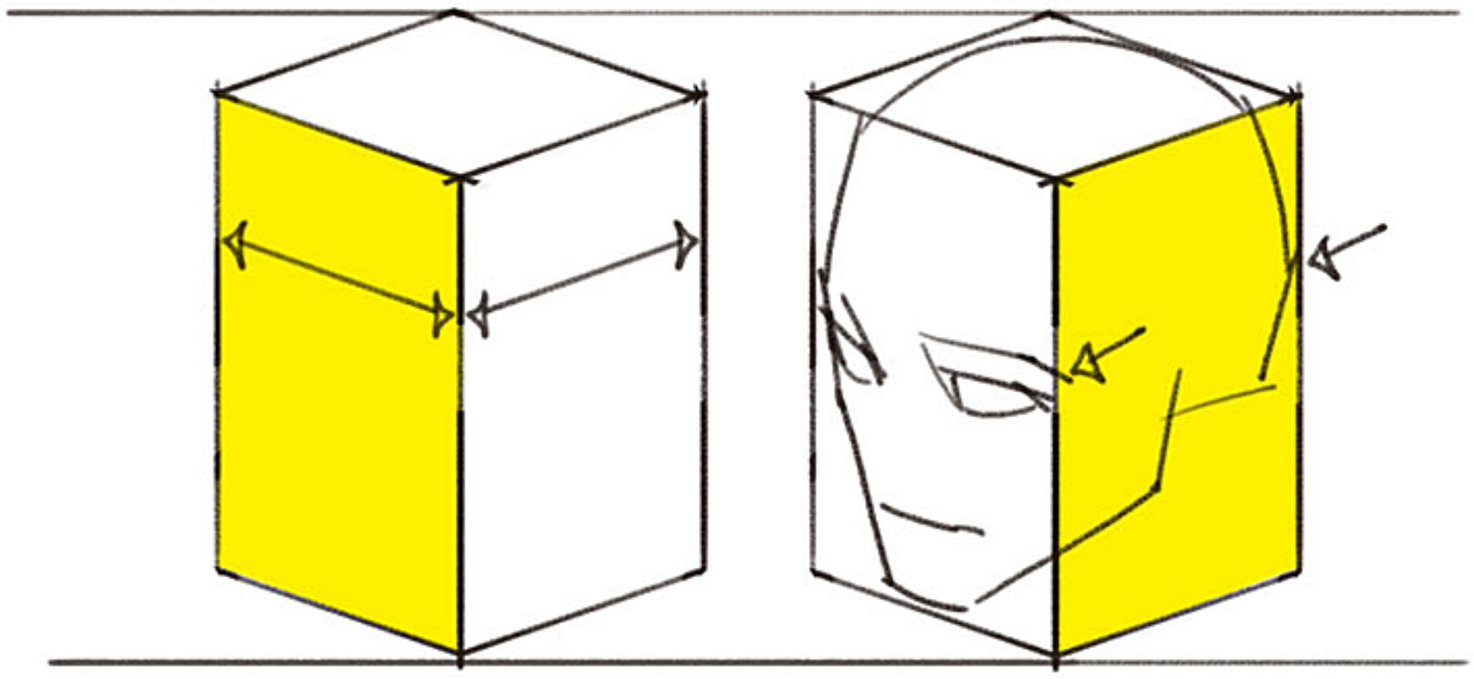
For a low angle where the body is centered, draw the body first, then connect the neck from the left and right ends of the circle of the face to the collarbone, and add the chin line later.

- Face
- Eyes
- Nose
- Ears
- Mouth
- Chin
- Neck
- Side profile
- Hair
- Point drawings of the human head

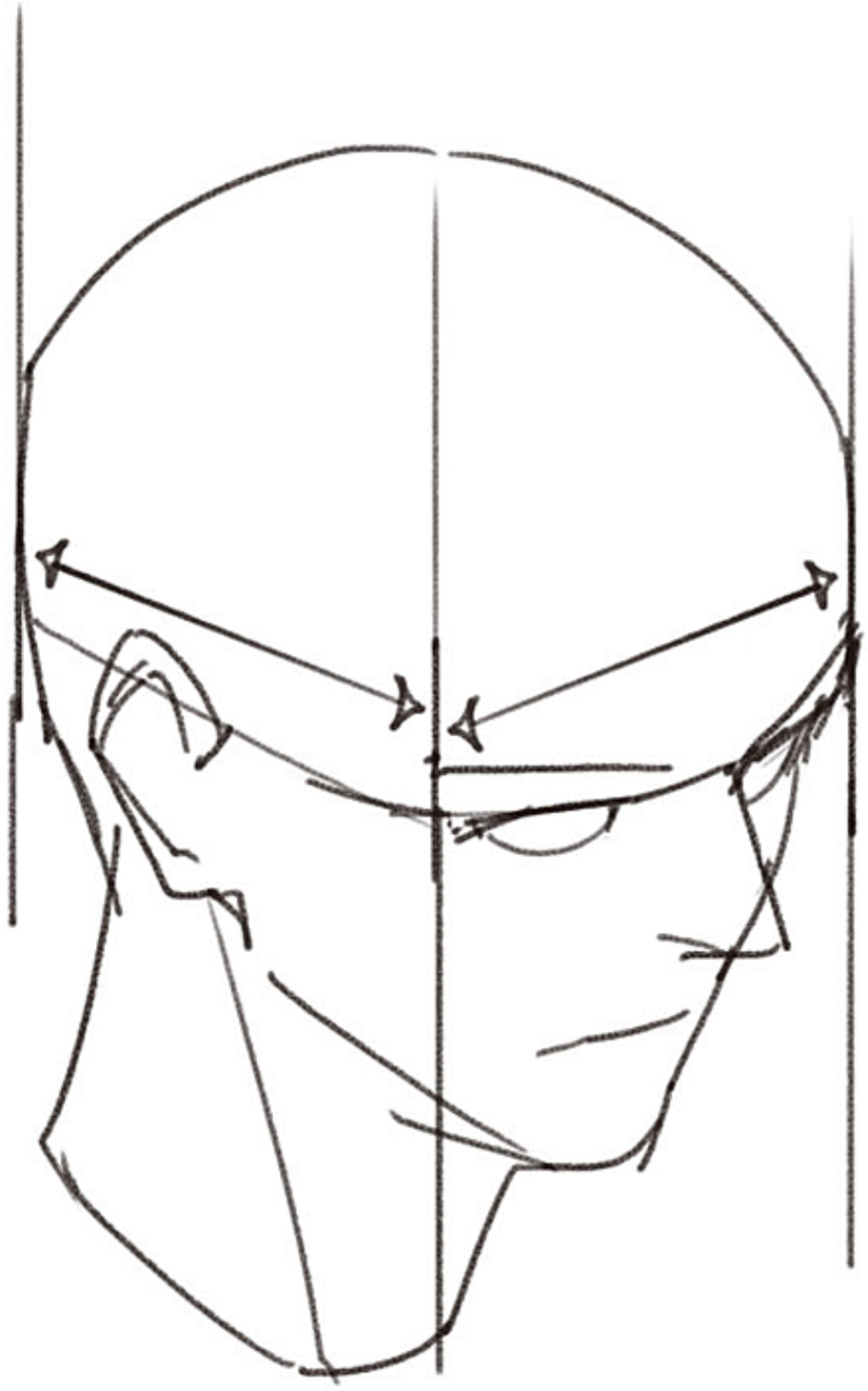
Part. 4

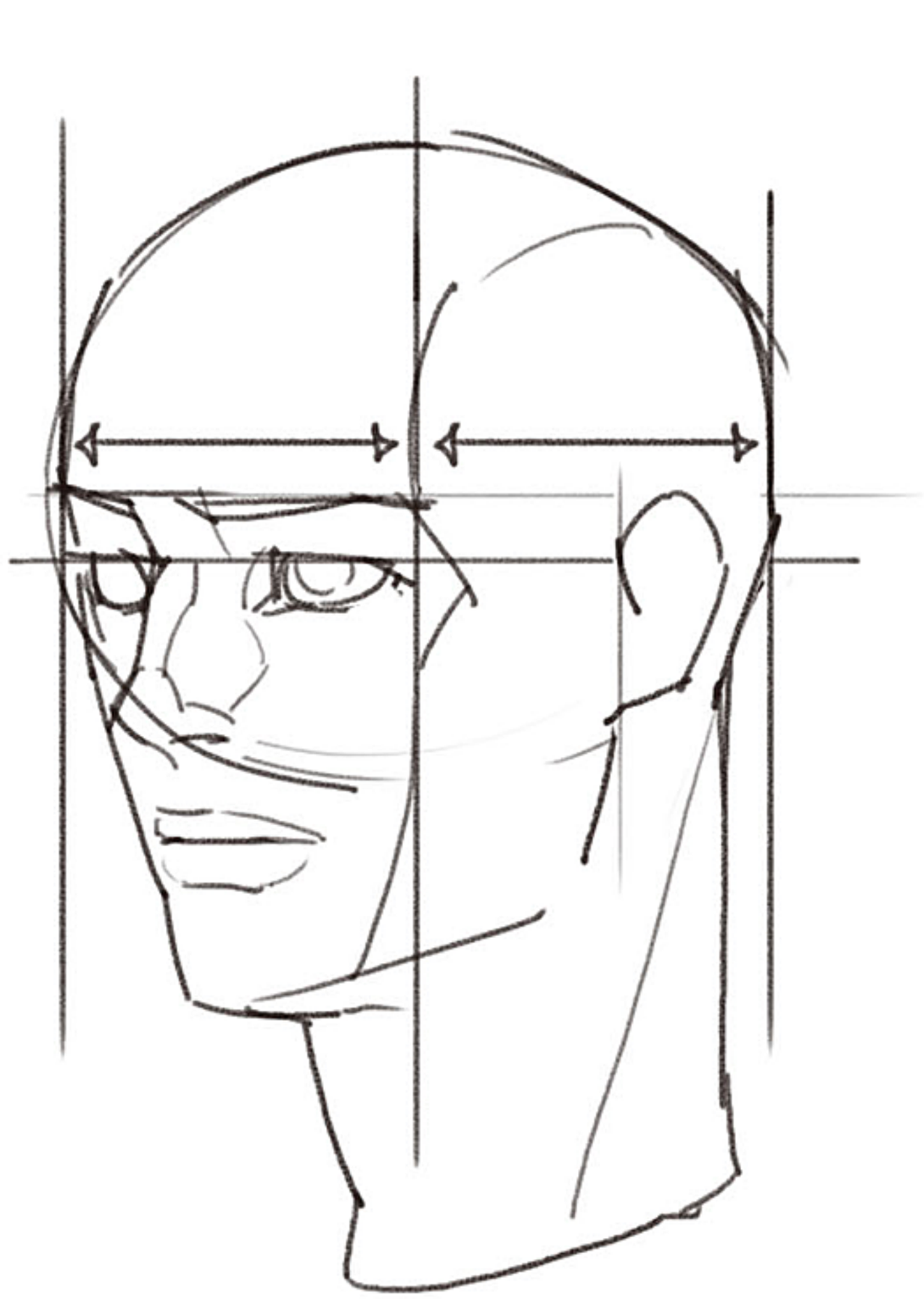


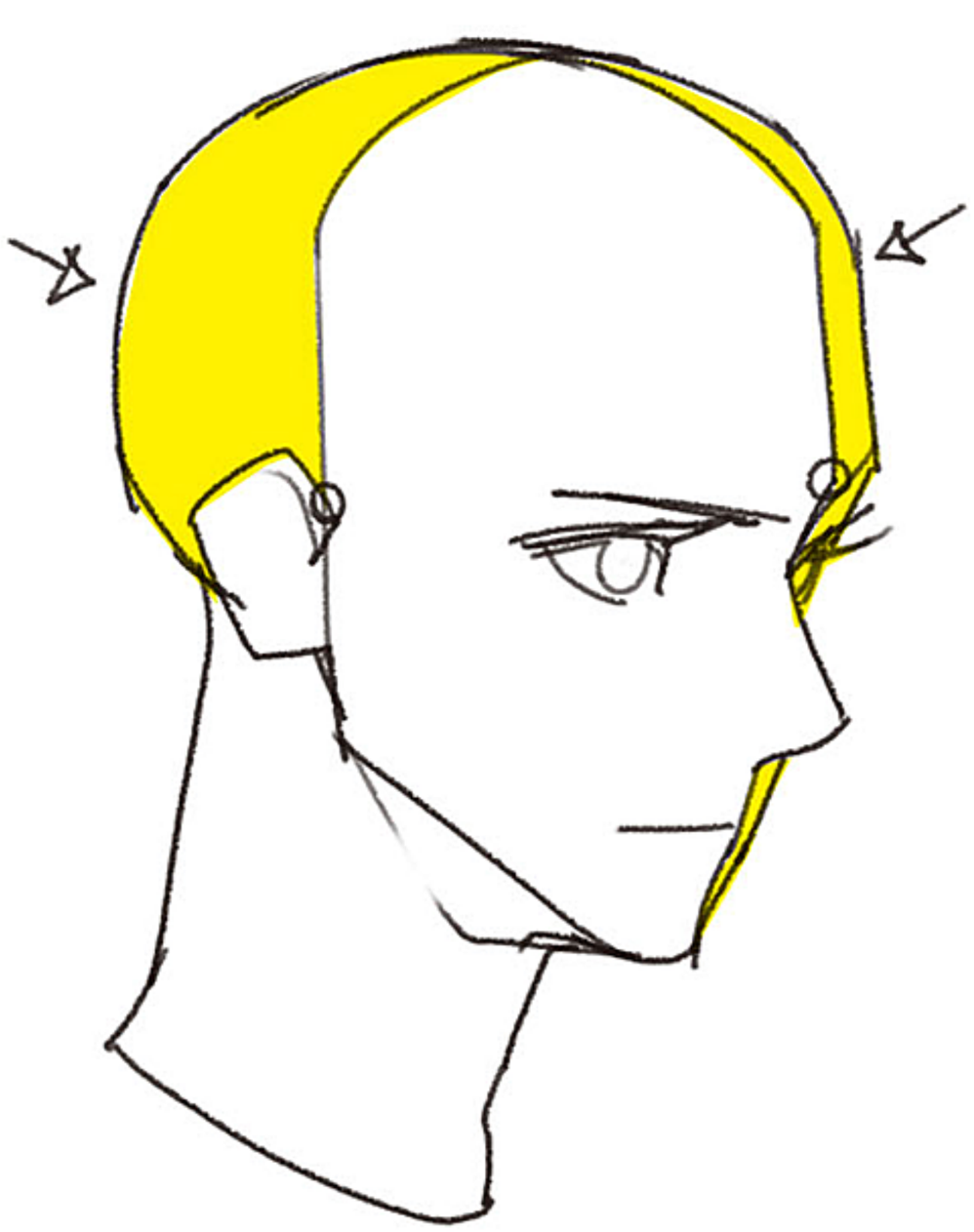
Head

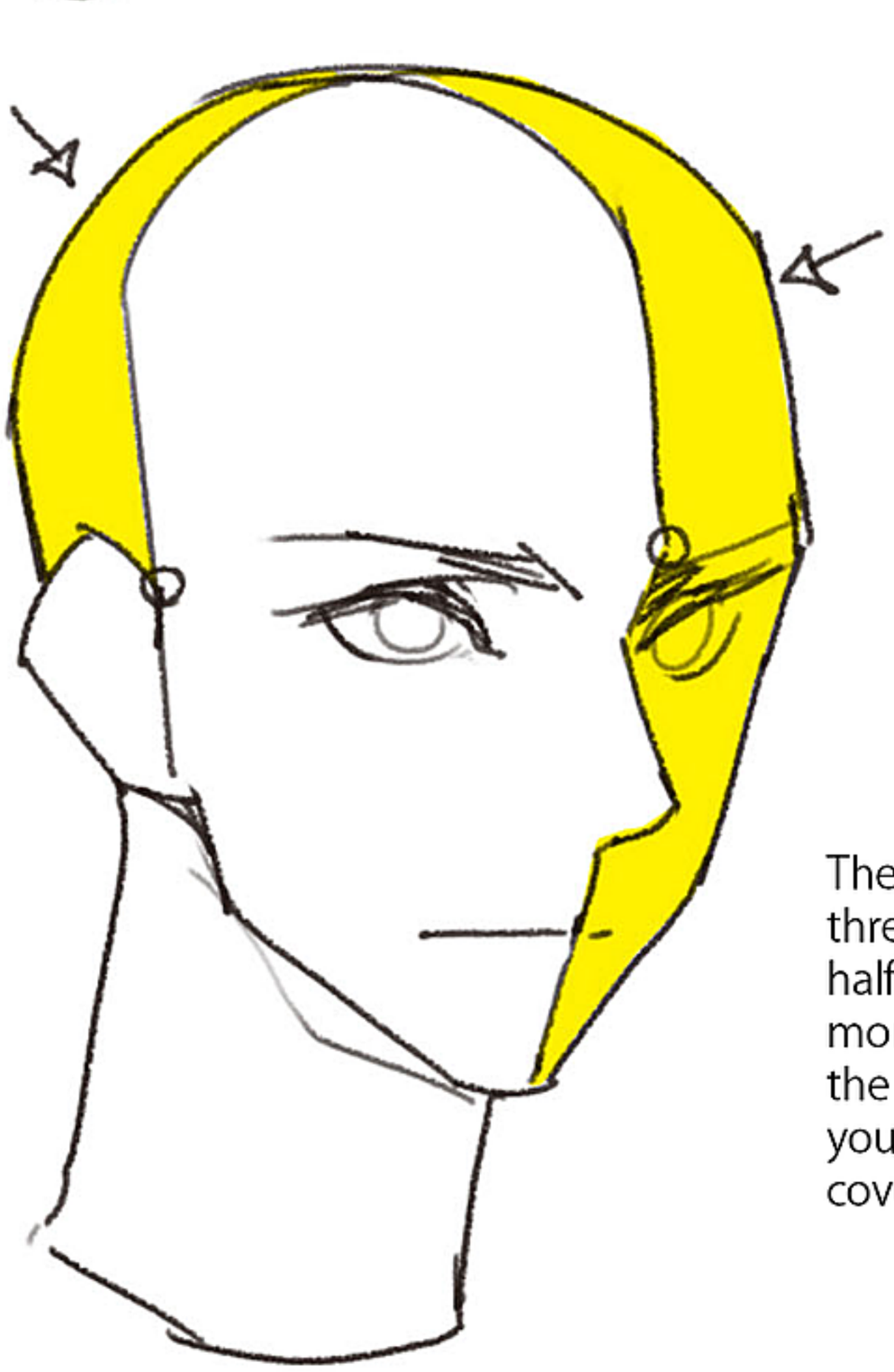


For the basic face from a three quarter view angle, the front of the face (where the eyes, nose, and mouth are located) should be equal in length to the side of the face (where the ear is located). The side of the face starts at the tip of the eyebrow and ends at the back on the head from this angle.



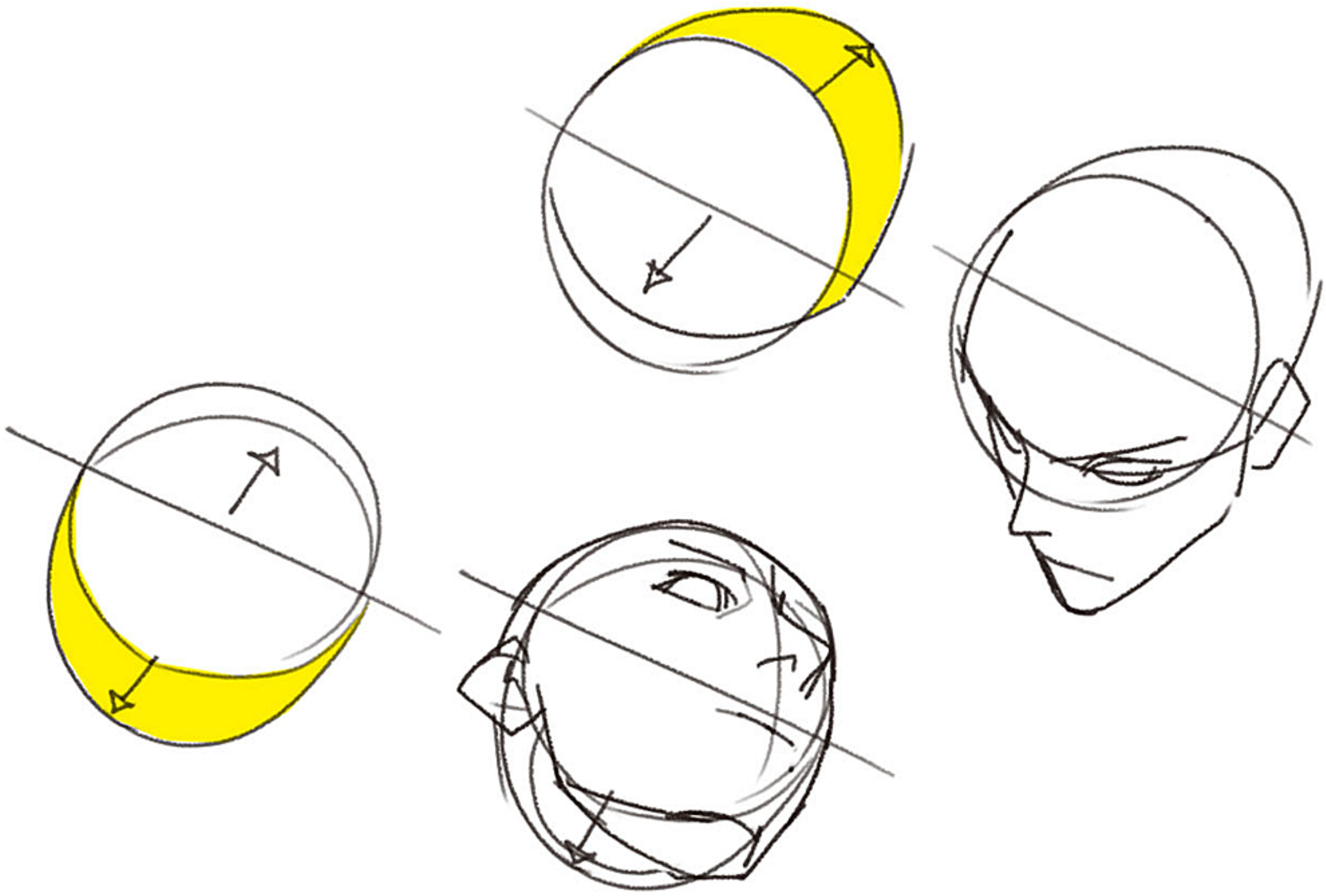




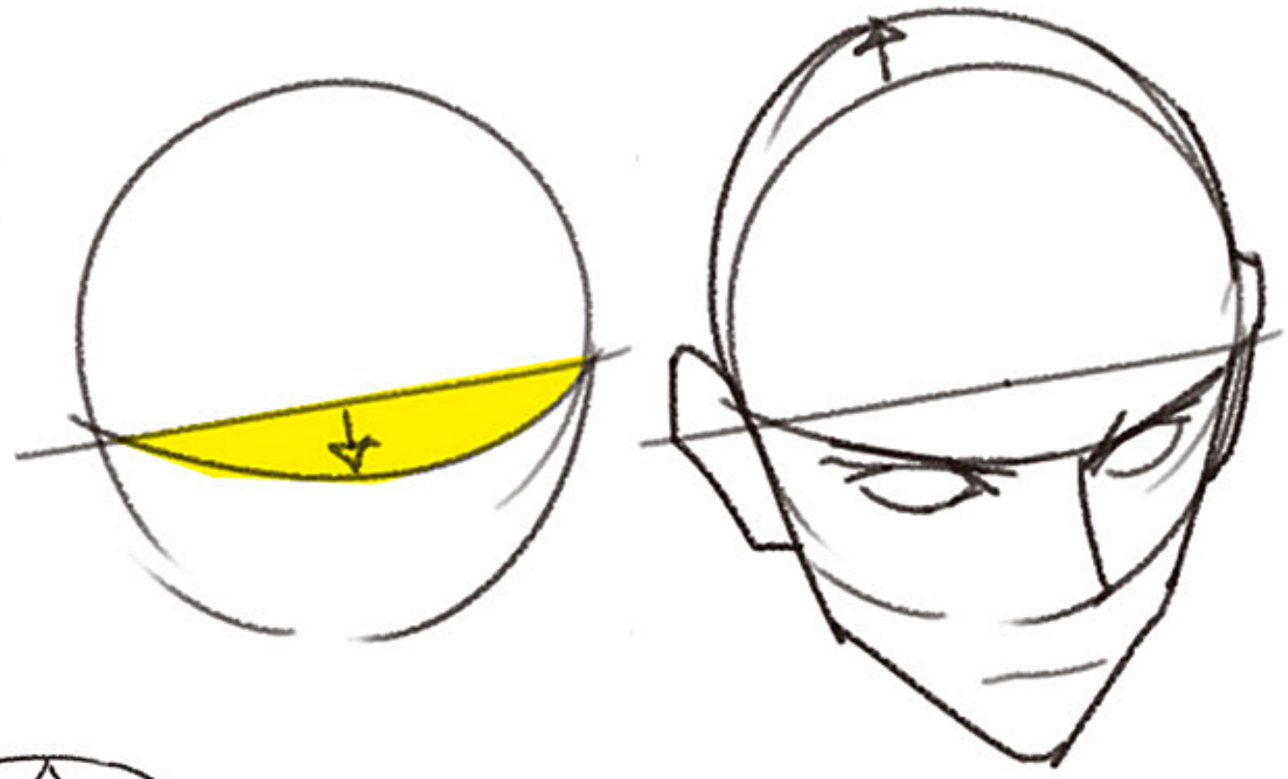


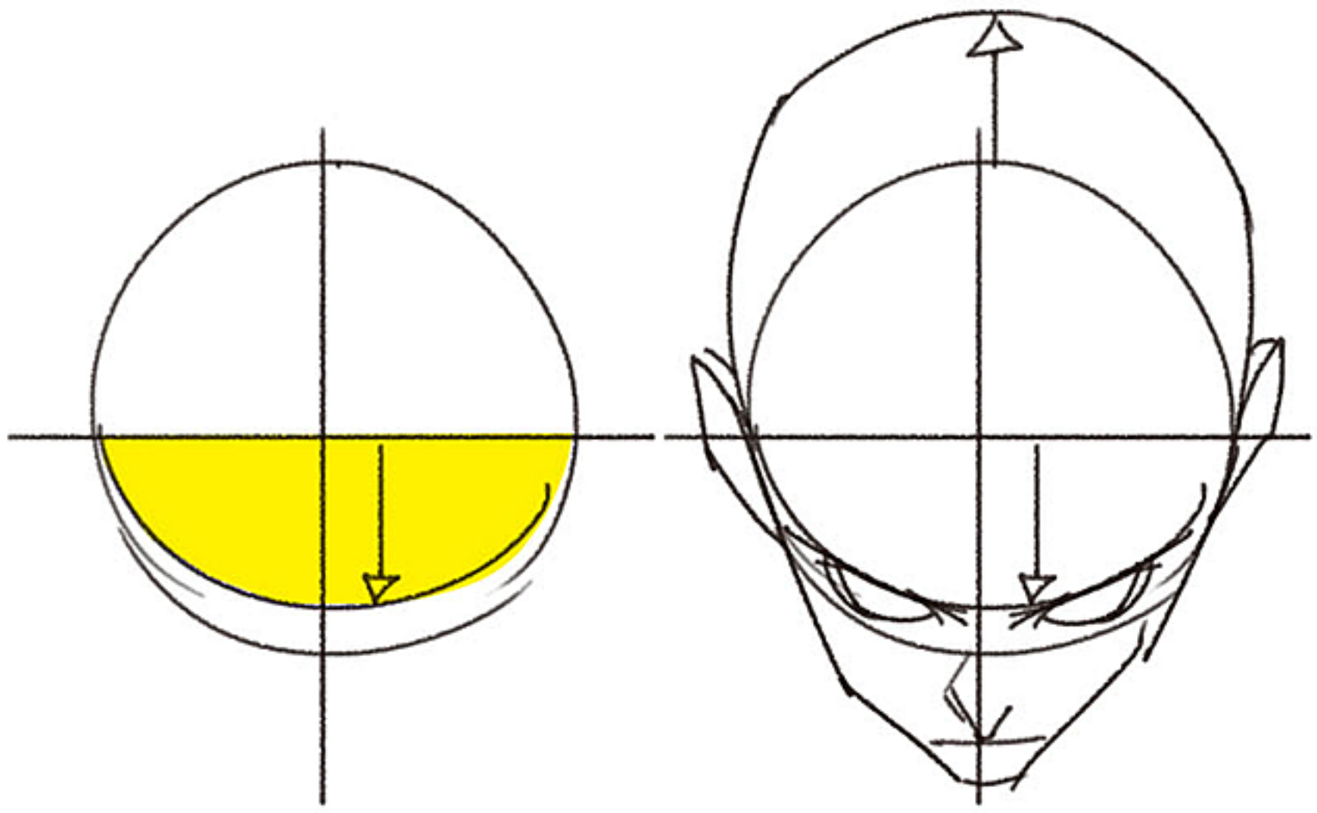
Head

The half-side of the face is divided into three main types. The closer the half-side face is to the full side, the more the back of the head is seen. And the closer it is to the front, the more you can see the half of the face that is covered.

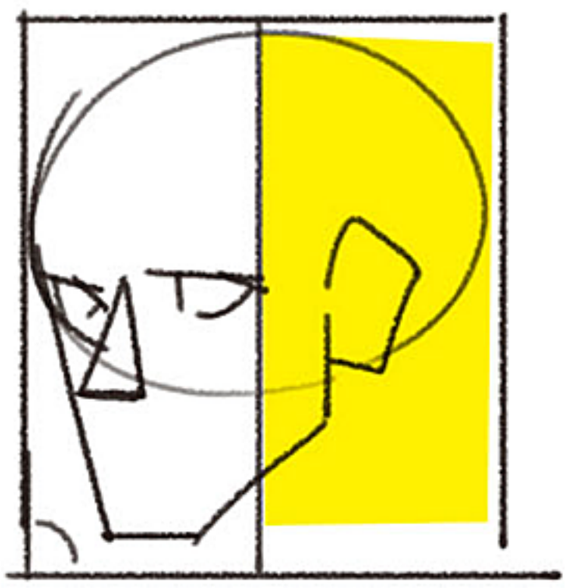


The size of the back of the head can be roughly determined by the angle tilt of the horizontal centerline.

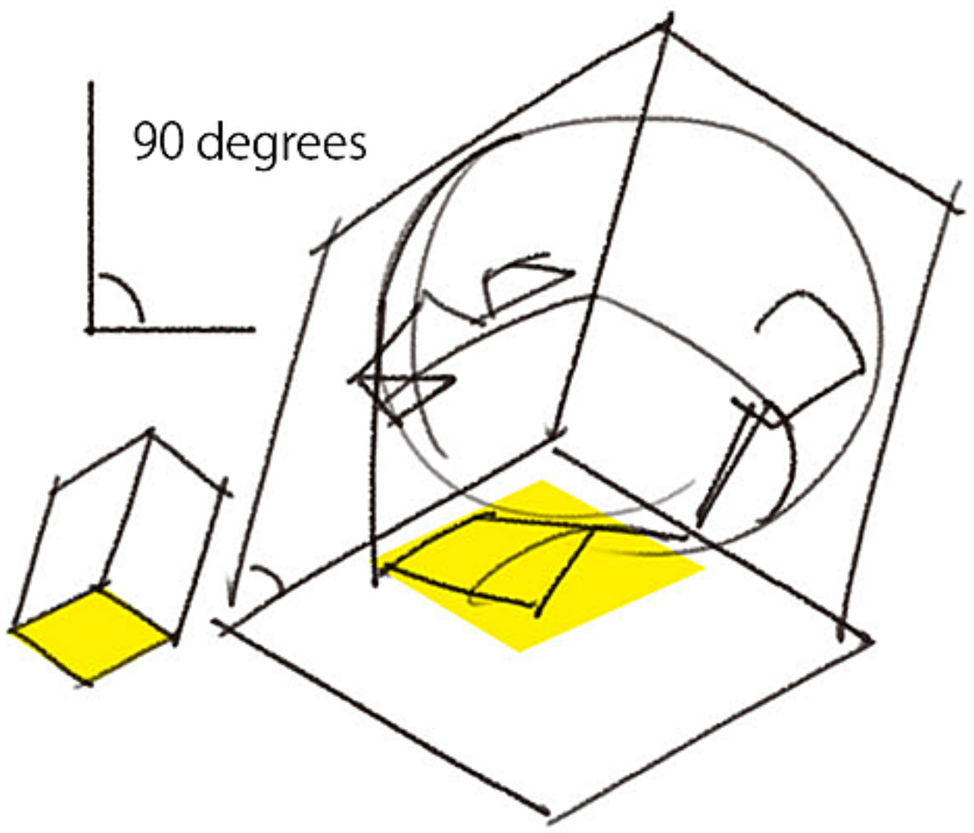


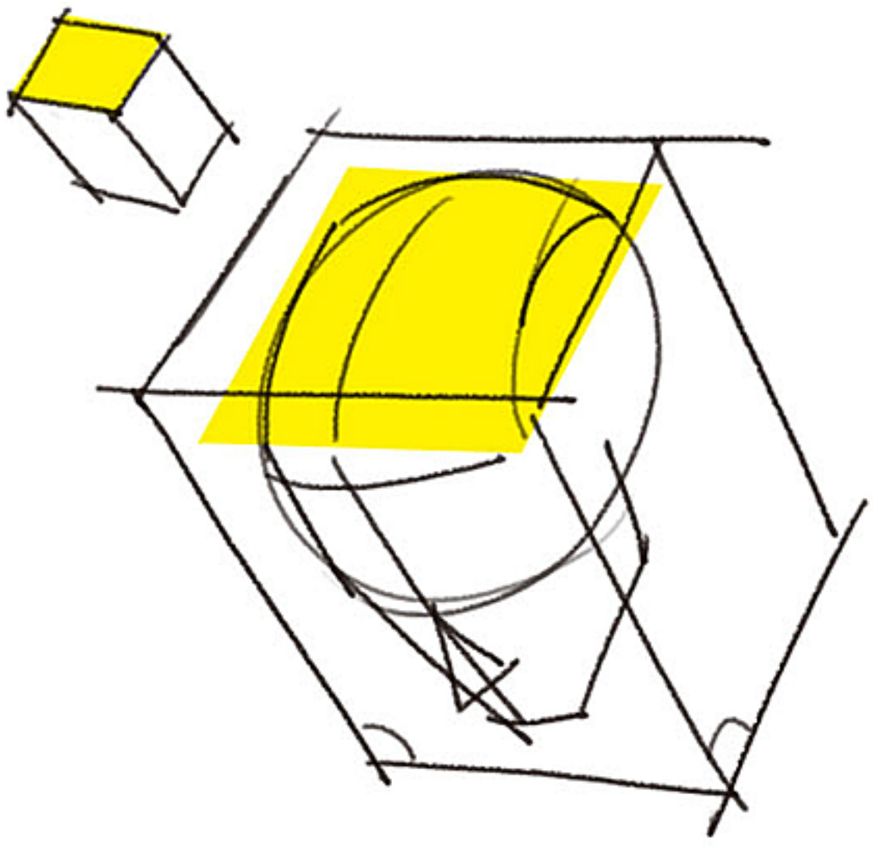


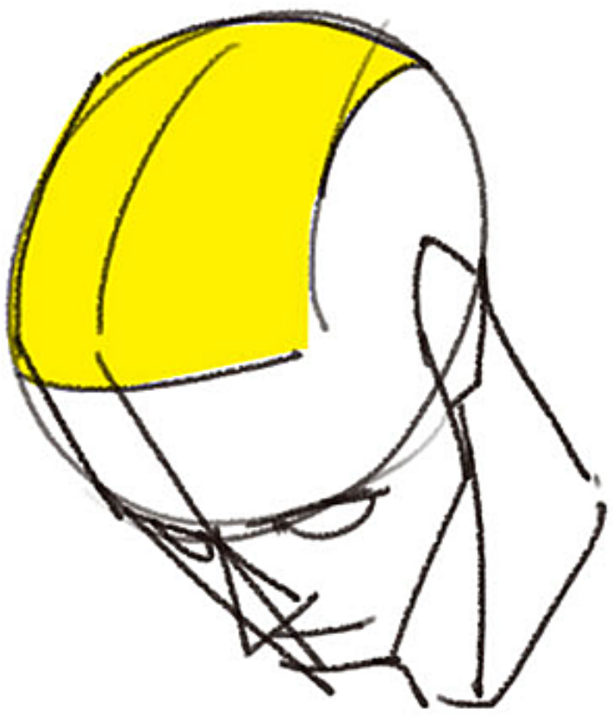
When drawing from a high angle, keep in mind the head is longer than it is wide.

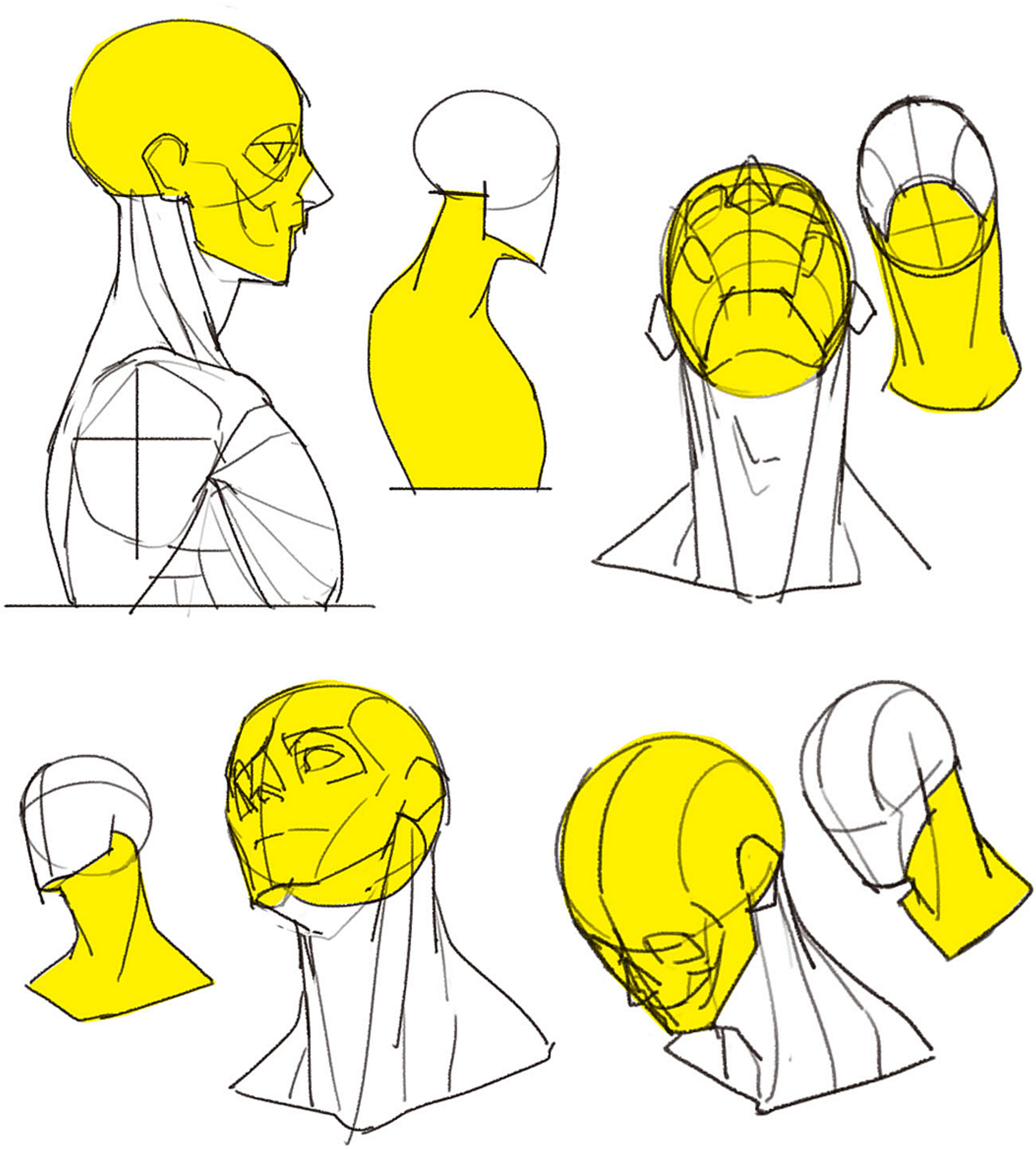


For the base of the chin or the top of the head, draw an imaginary angled cube consistent with the tilt of the face to act as a reference.

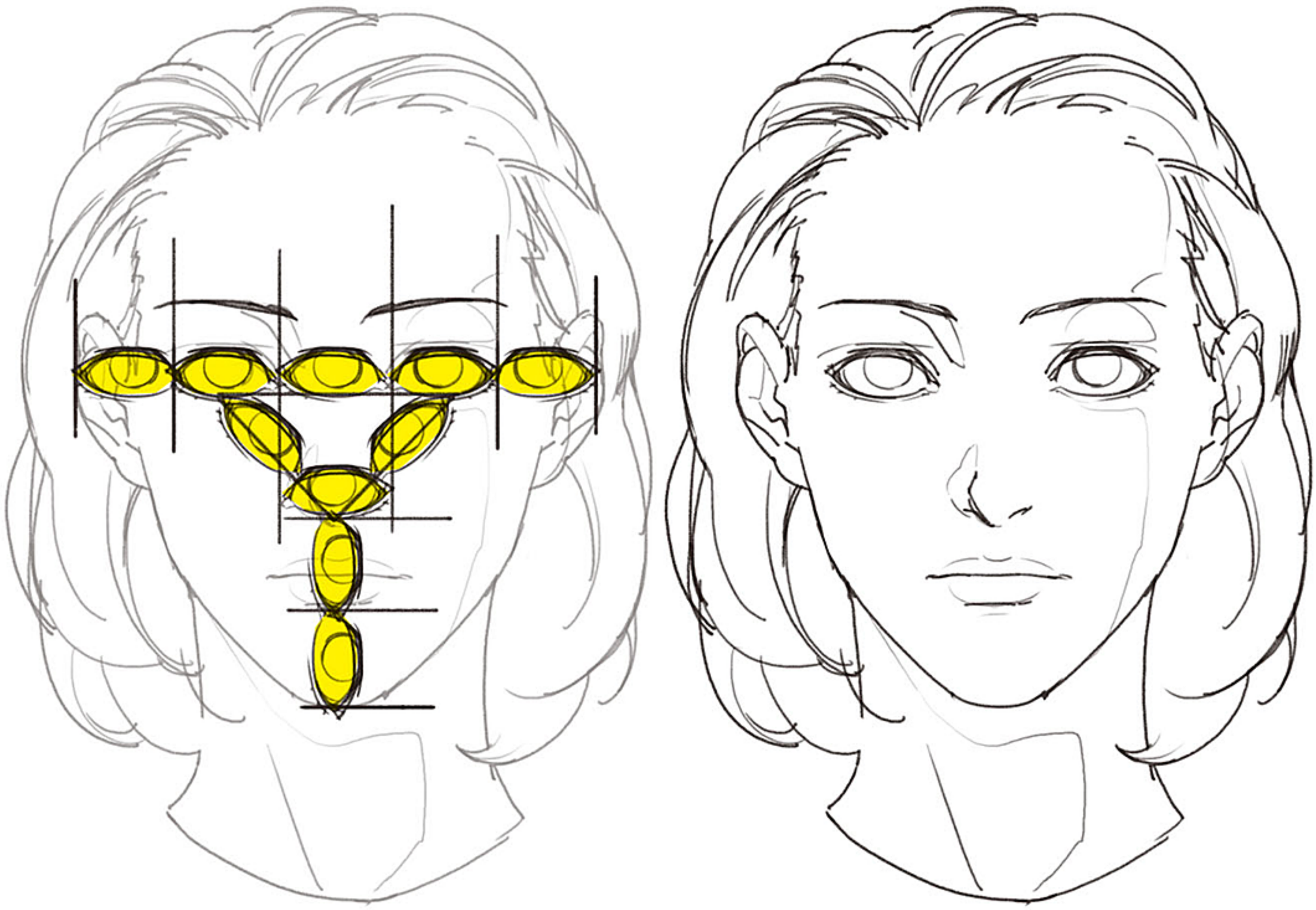






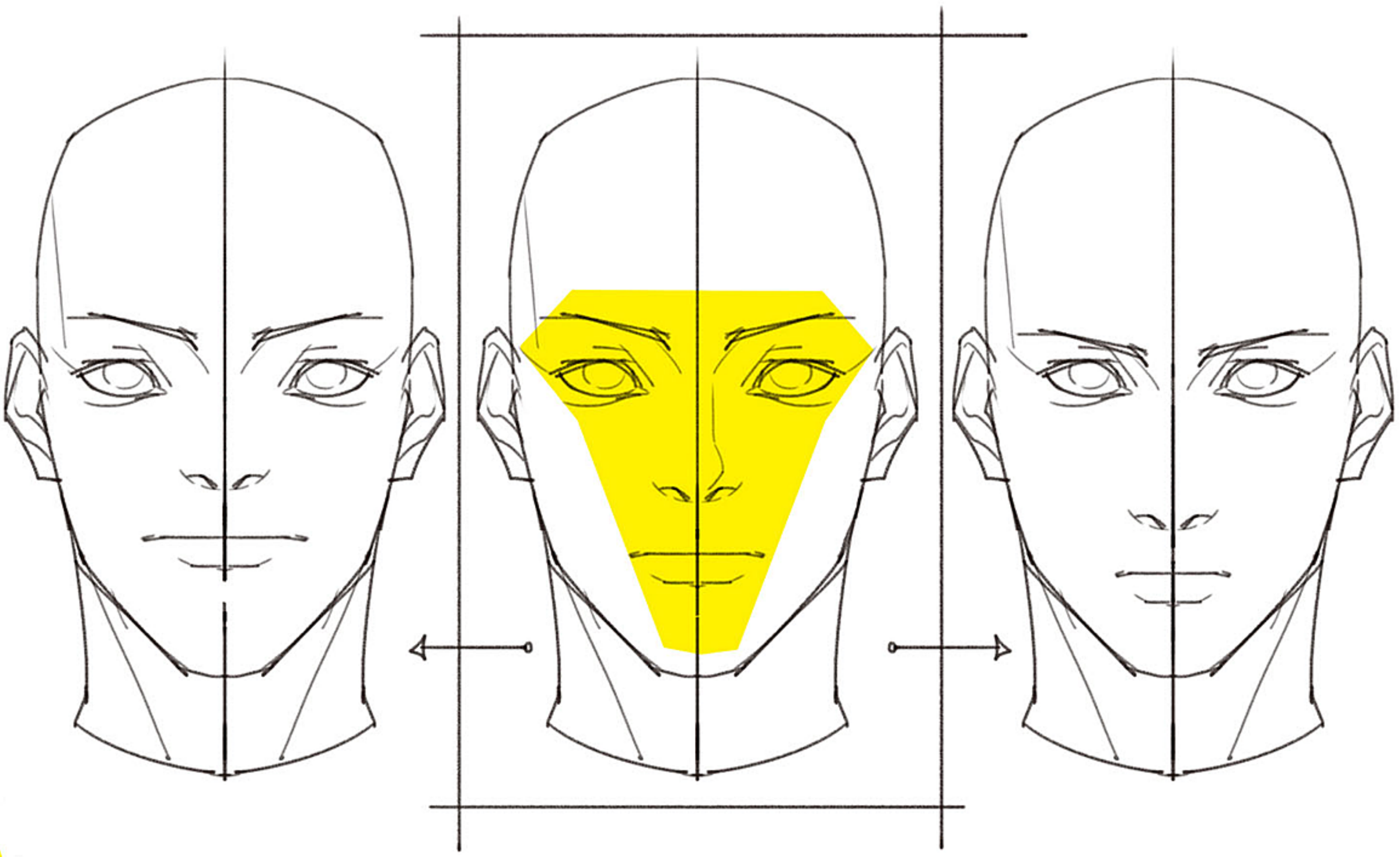


Picturing the face in the form of a simple skull and then attaching the neck makes it easier to draw various angles of the face in three dimensions (recognizing faces in the form of skulls, of course, requires practice).



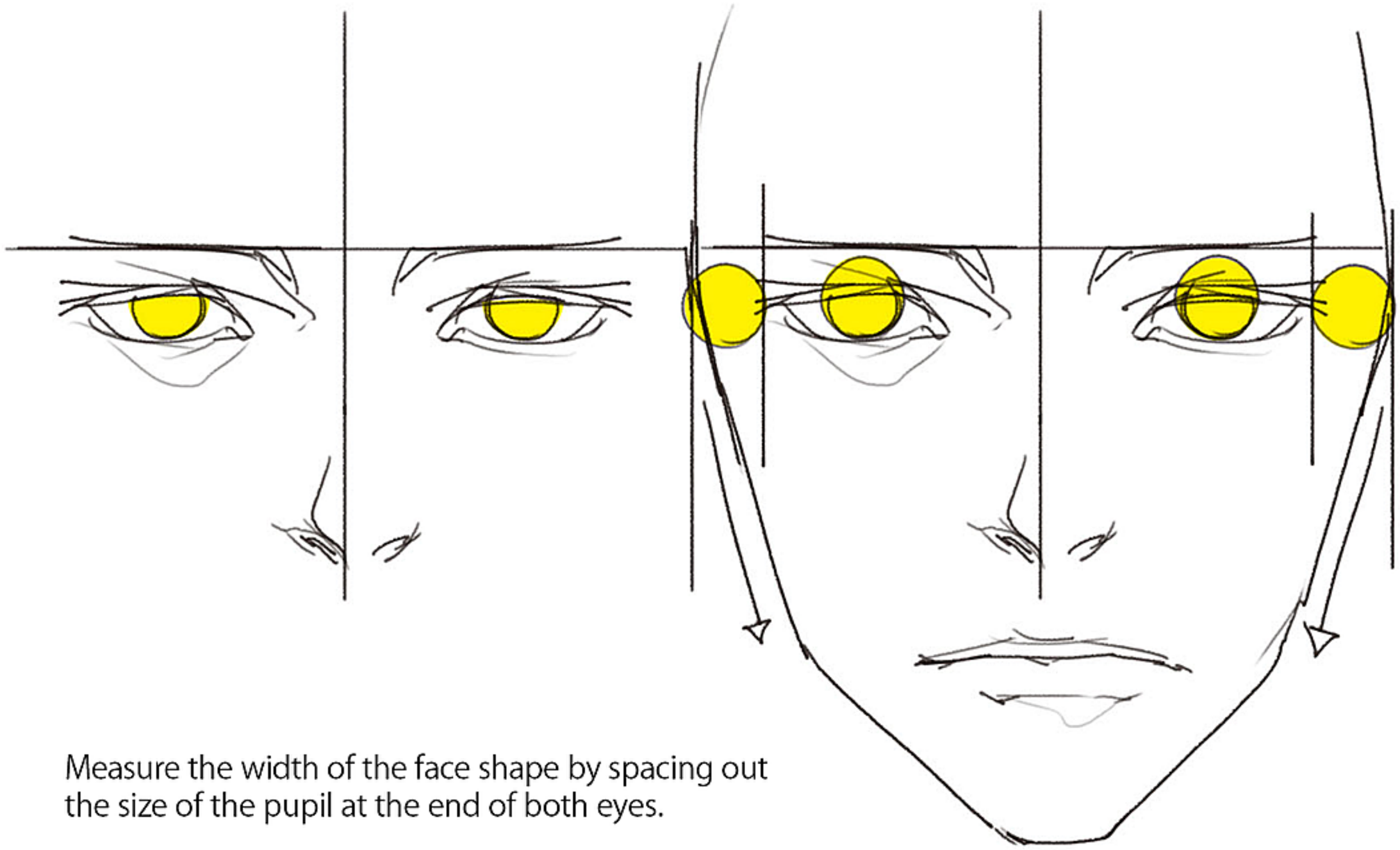
The location of the facial features (ears, eyes, mouth and nose) can be determined with just the length of one eye.

Eyes

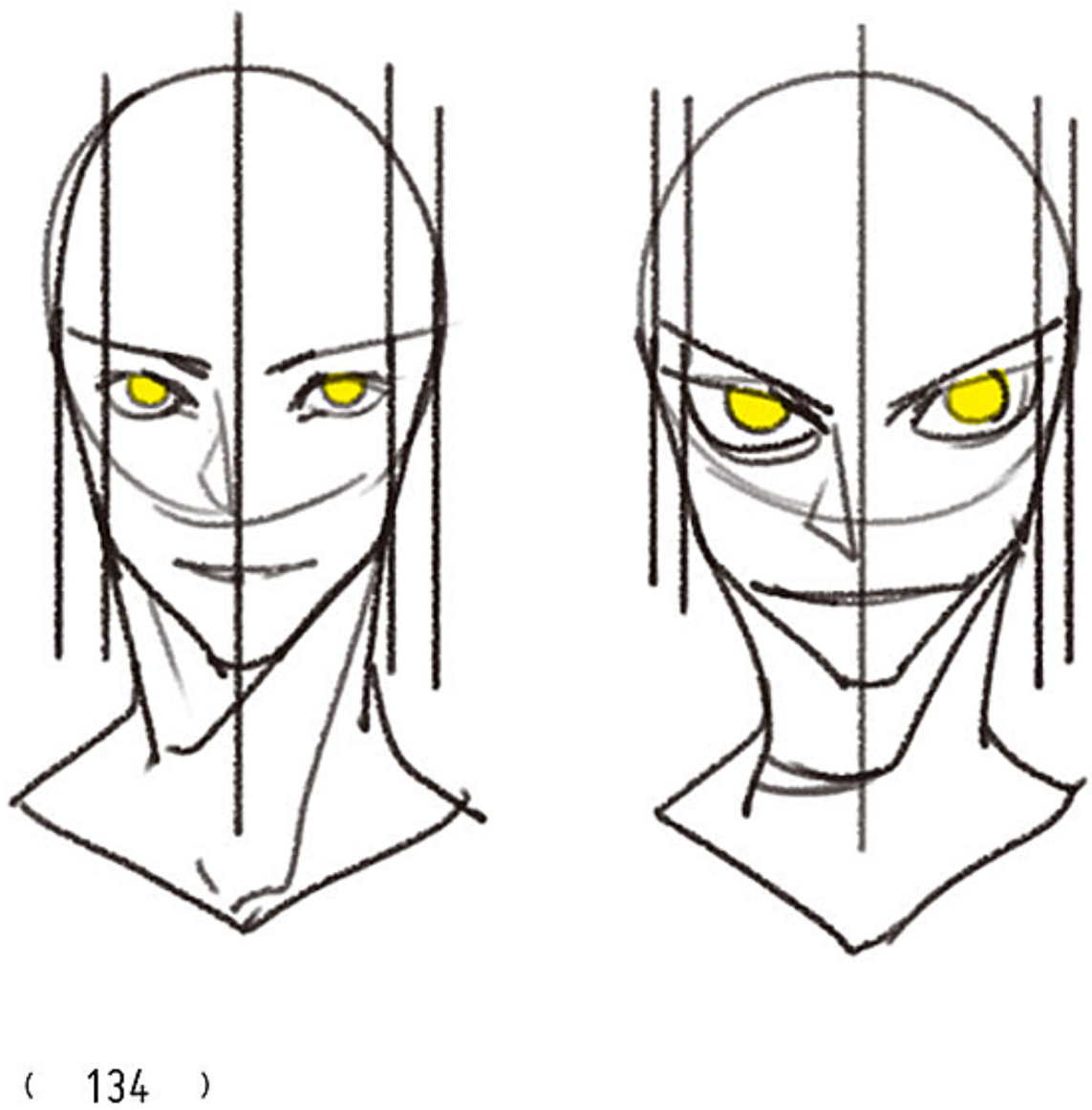


Eyes

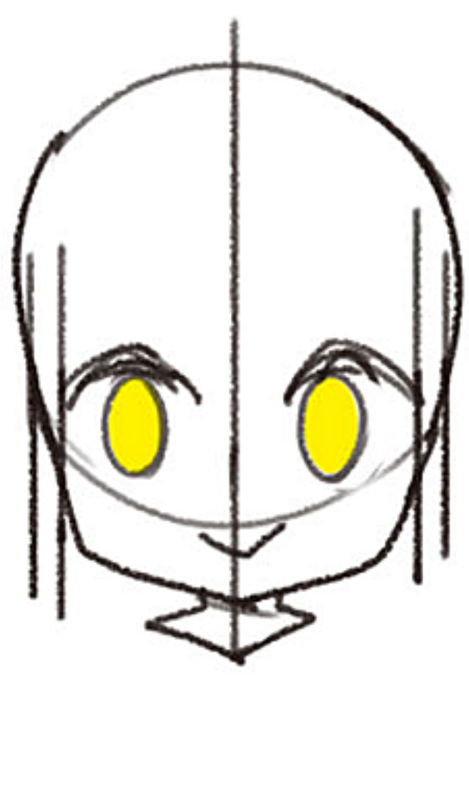
The position of the ears, eyes, mouth and nose are very important. This is becasue the impression chnages if the is a difference in the basic shape of the features, such as widening or narrowing between the eyebrows, shortening or lengthening the nose, the mouth getting bigger or smaller, or the height changing slightly.

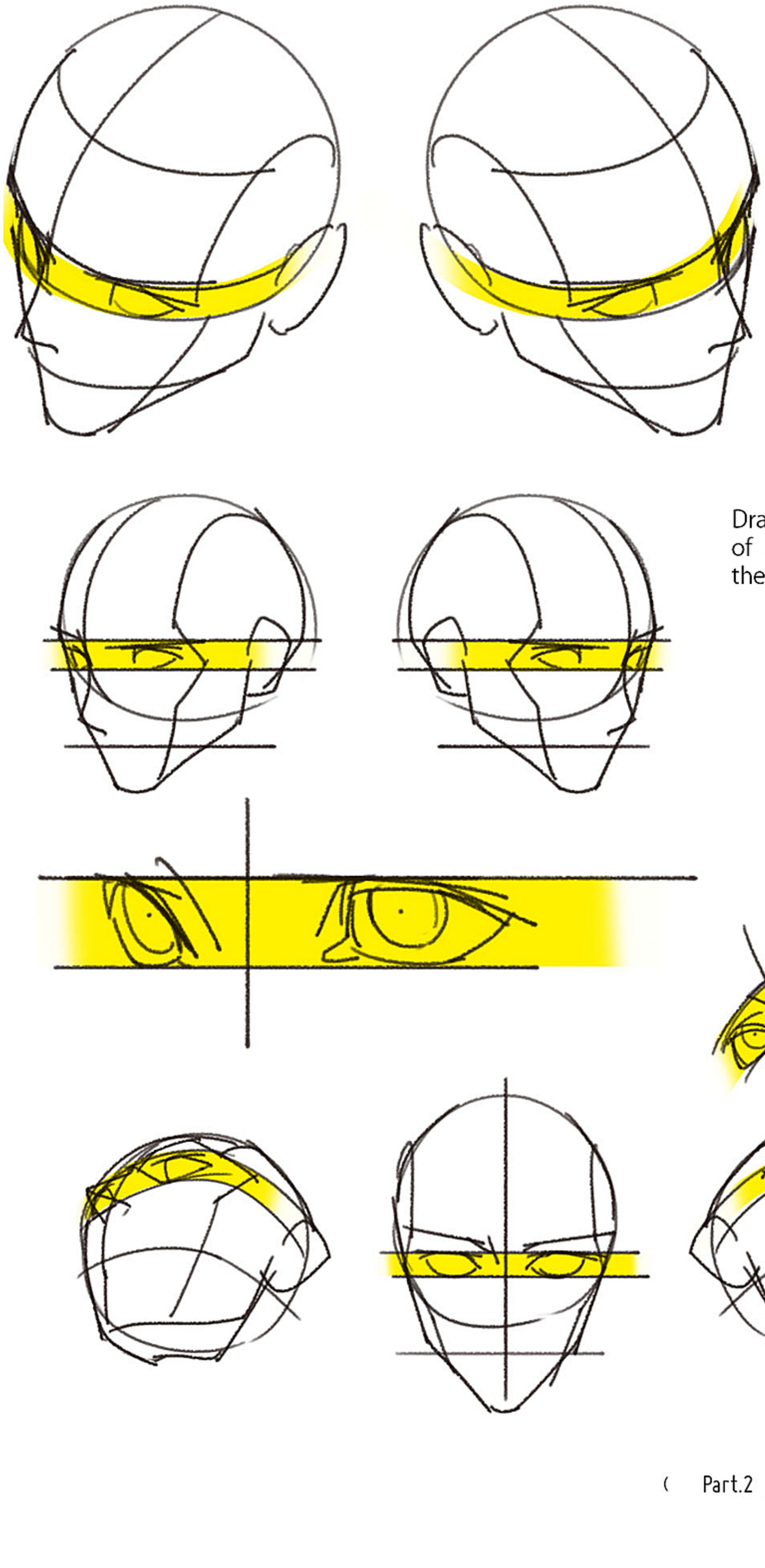


Measure the width of the face shape by spacing out the size of the pupil at the end of both eyes.

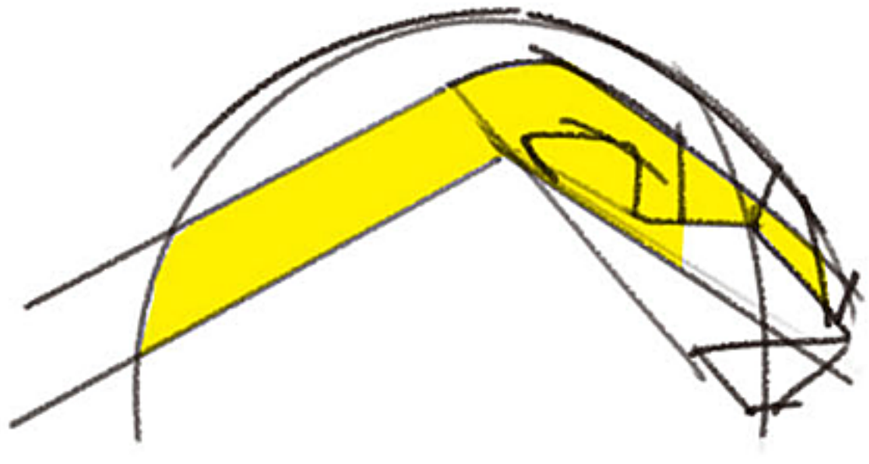


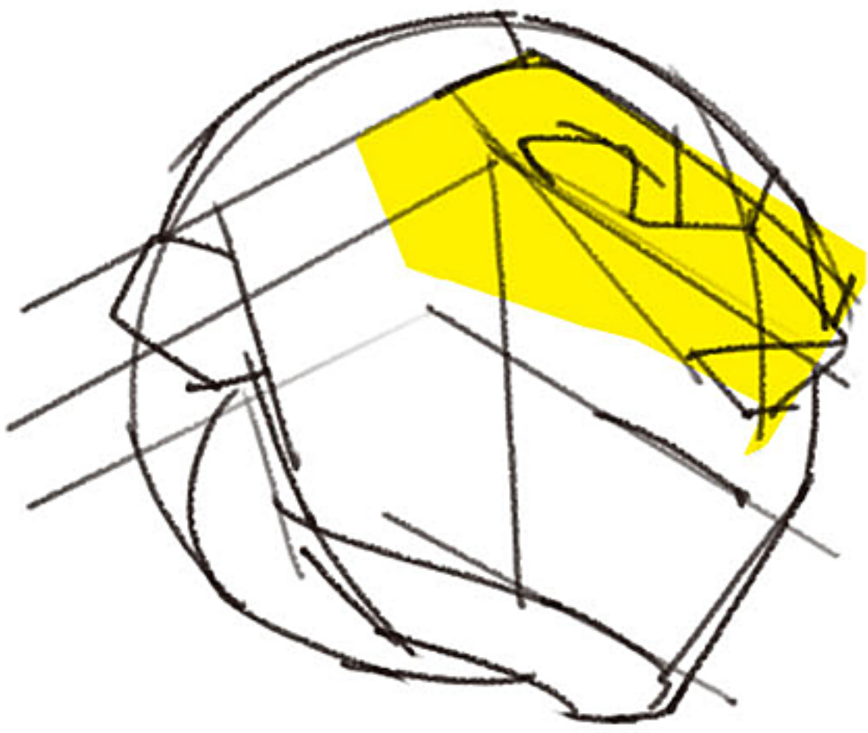
The narrower the width of the ends of the eyes, the more it looks like a cartoon.





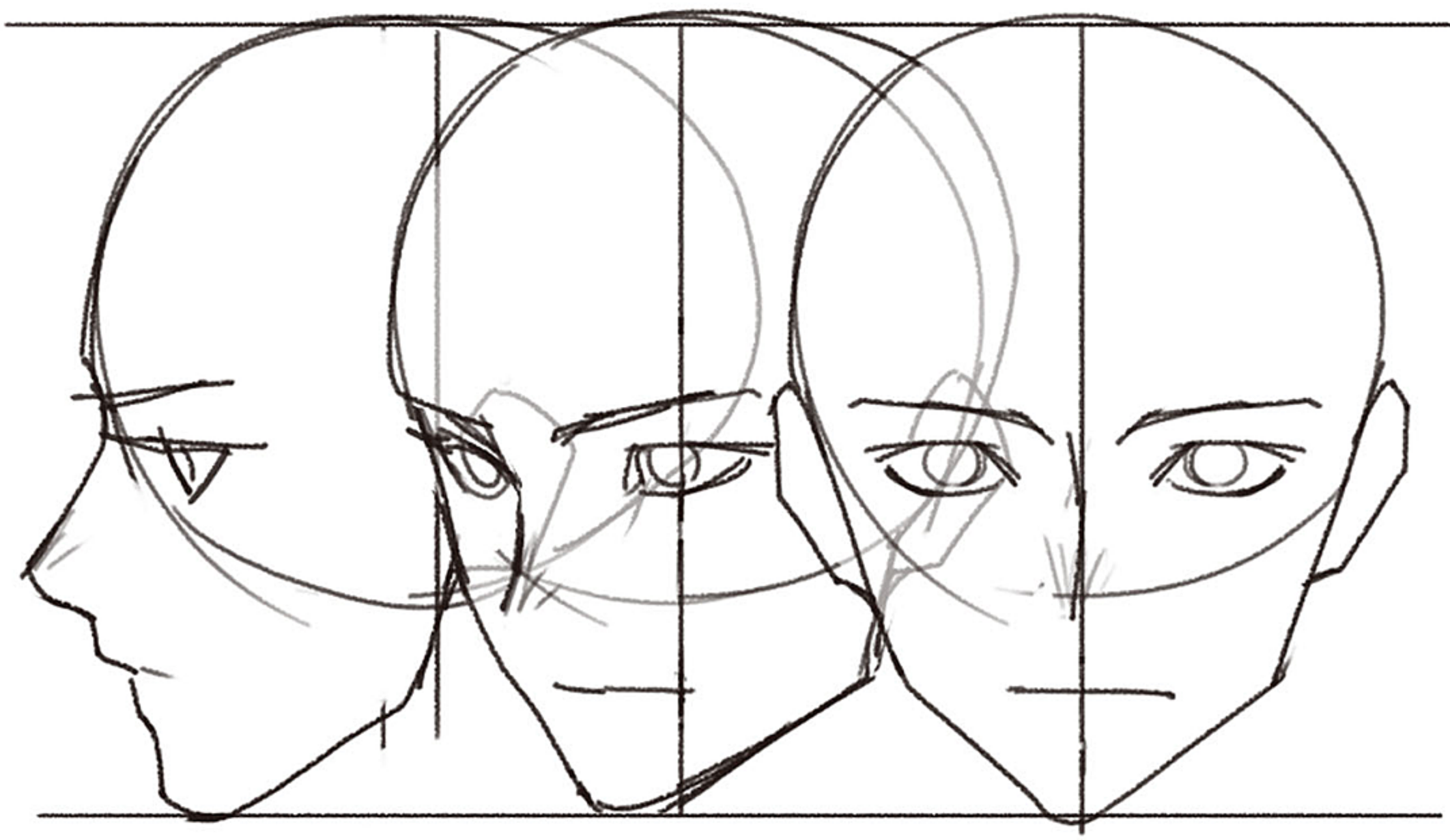
Draw an arc to match slope of both eyes according to the face angle.



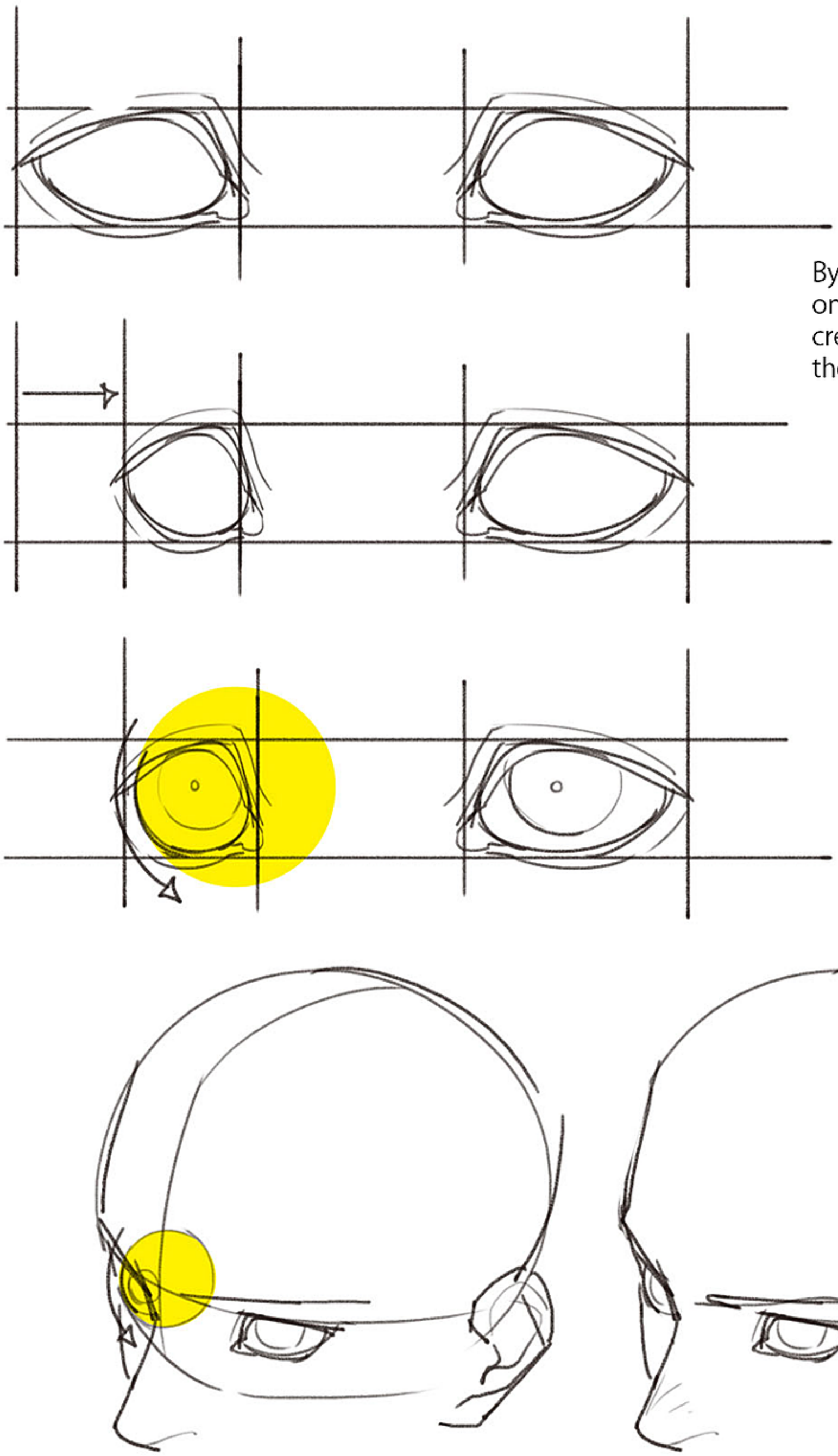


Eyes

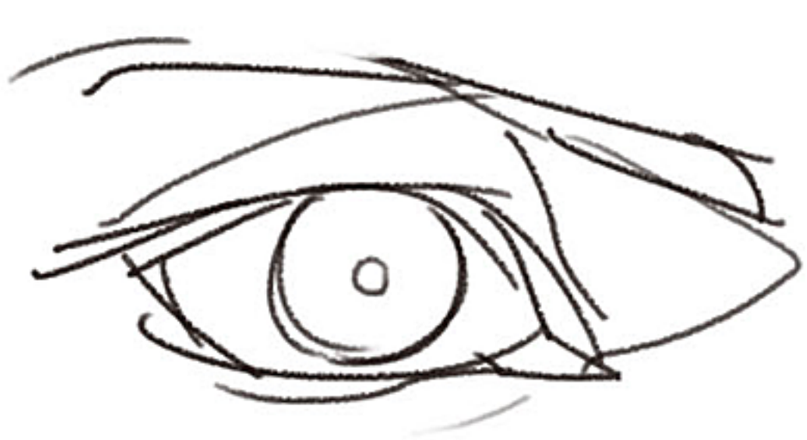
The angle of the eyes and mouth should be aligned to the angle of the face.



Depending on the drawing style, the slope of the eye start point at various facial angles varies.

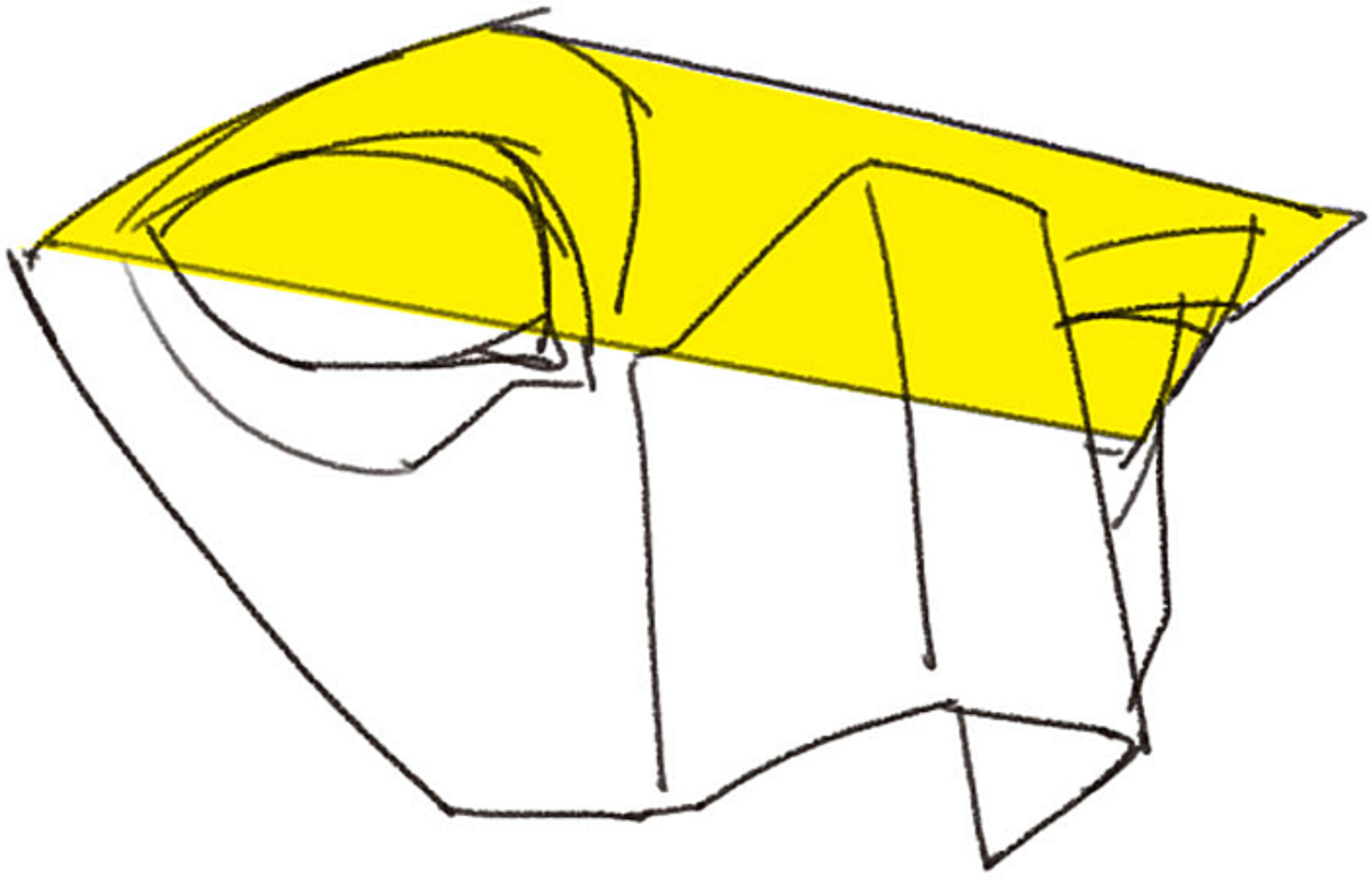


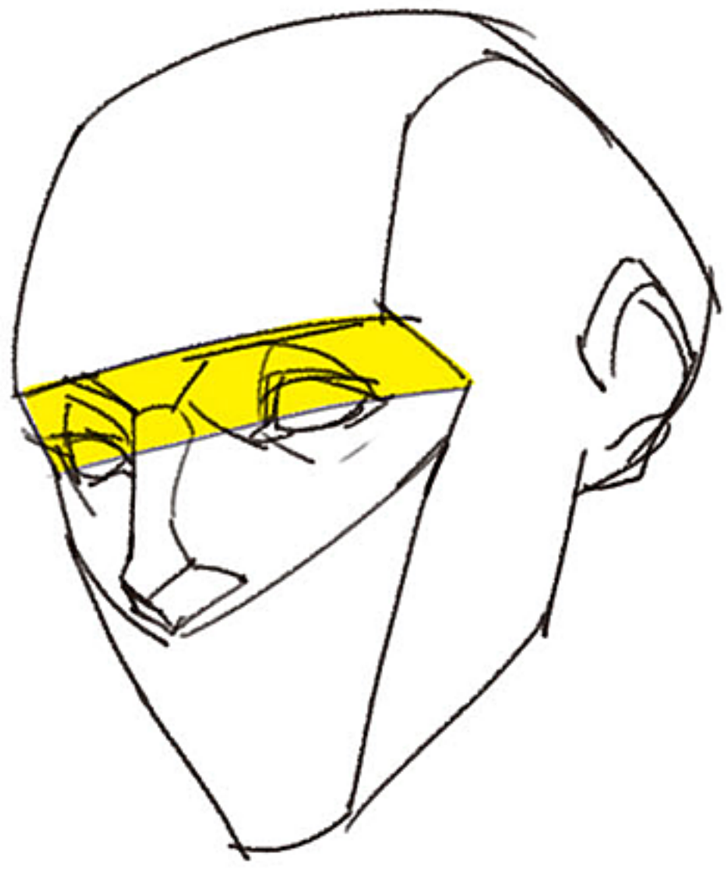
By reducing the width of one eye, you can easily create the shape of eyes in the three quarter view.



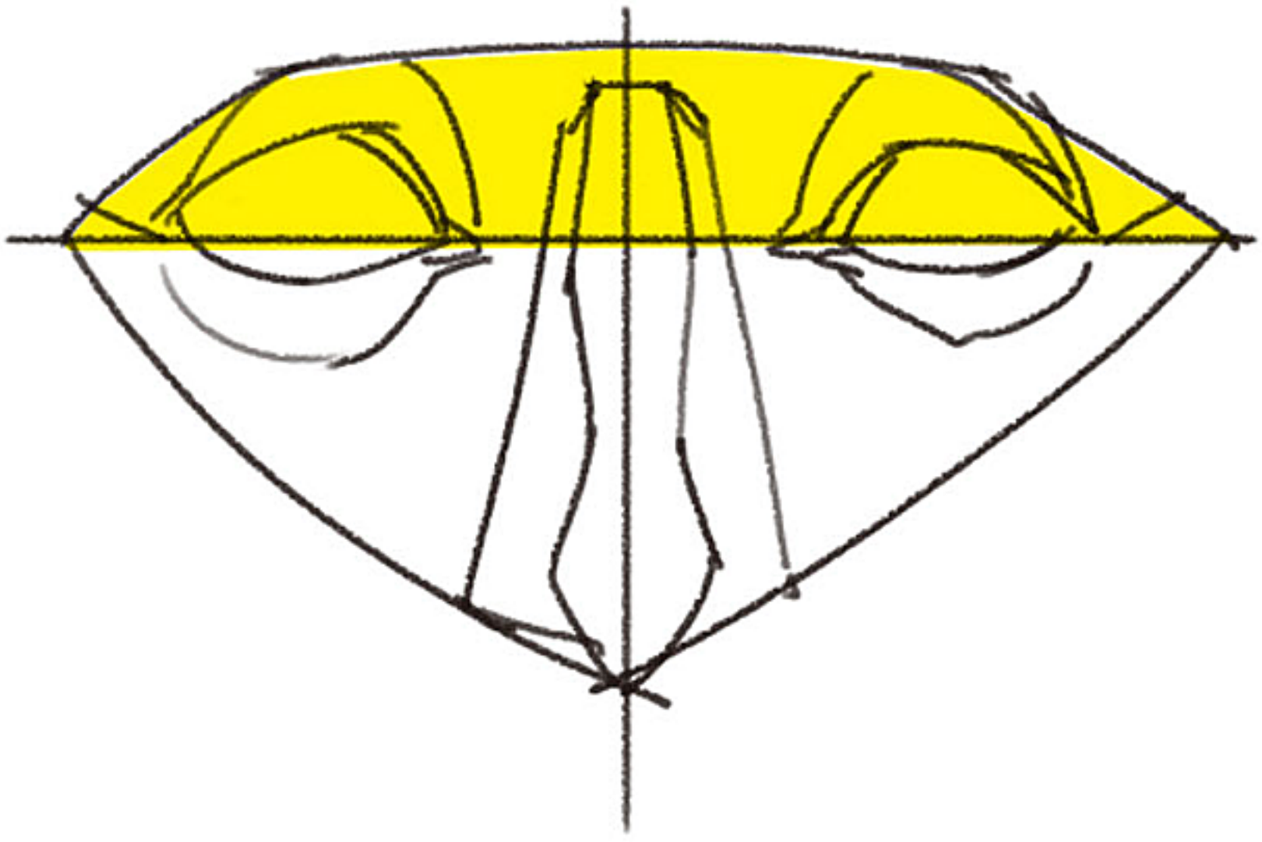
For the half sided angle at which one eye contacts tho face line, the silhouette of the face curve is drawn following the shape of the pupil.

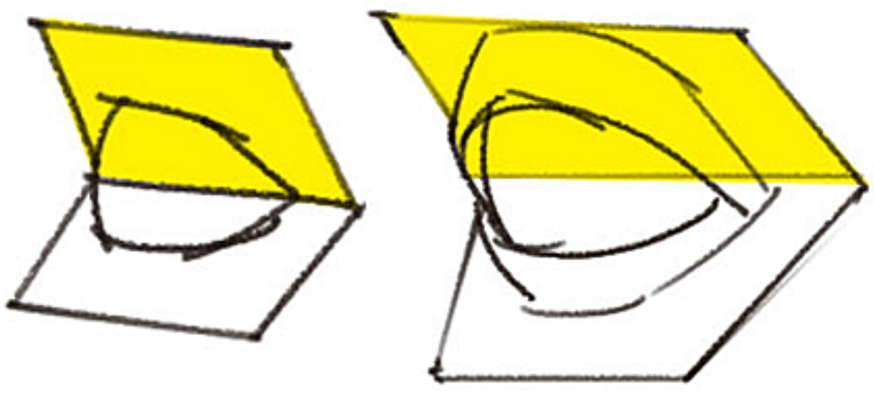
If you are drawing in a cartoon style, the face line can be disregarded.

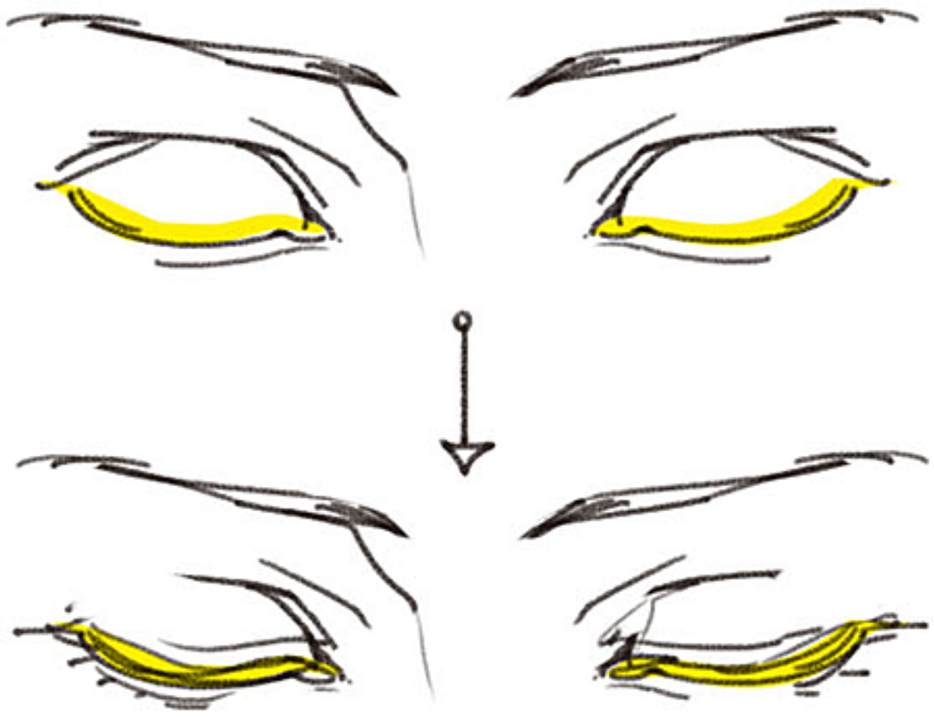


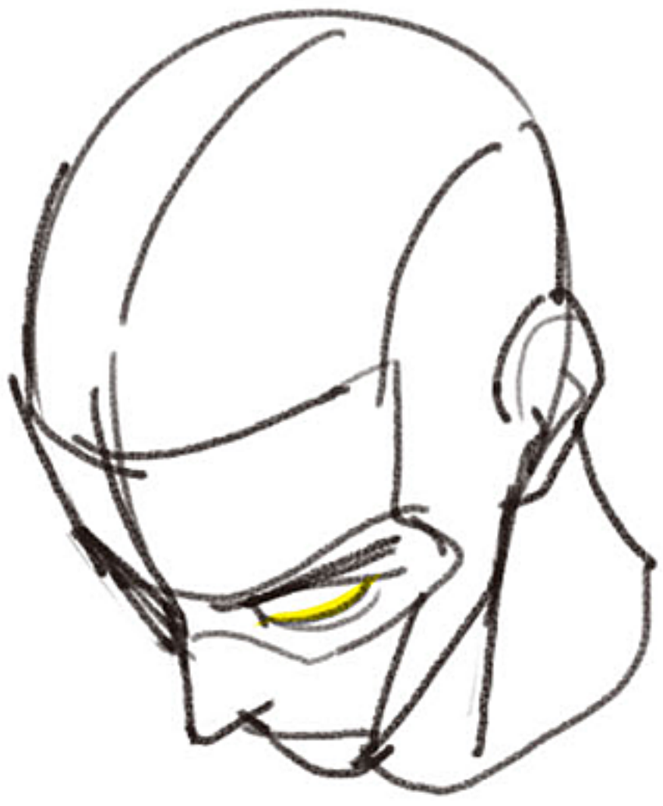


To create a three-dimensional face, add depth around the eyes in the form of a V-shaped indent.

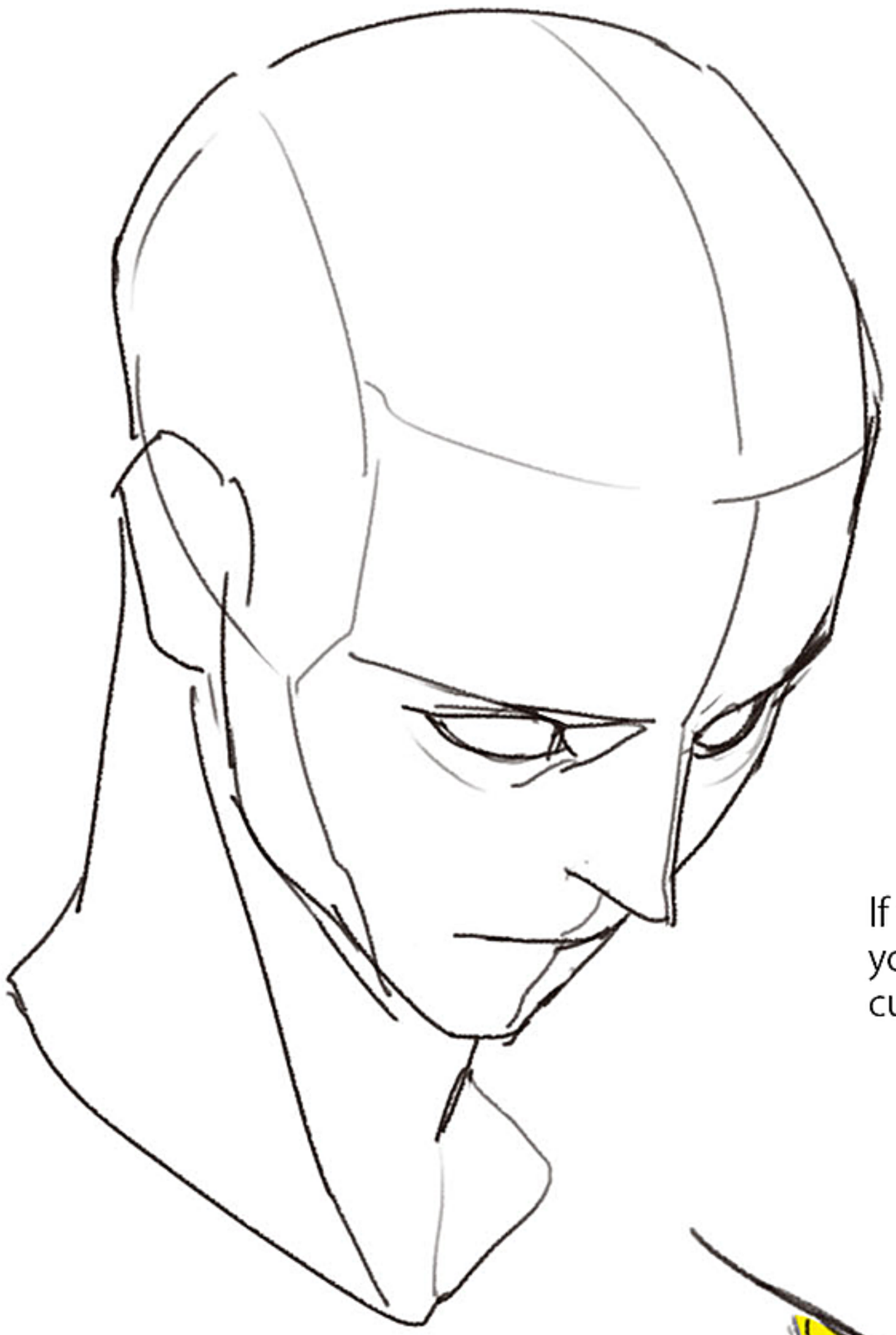




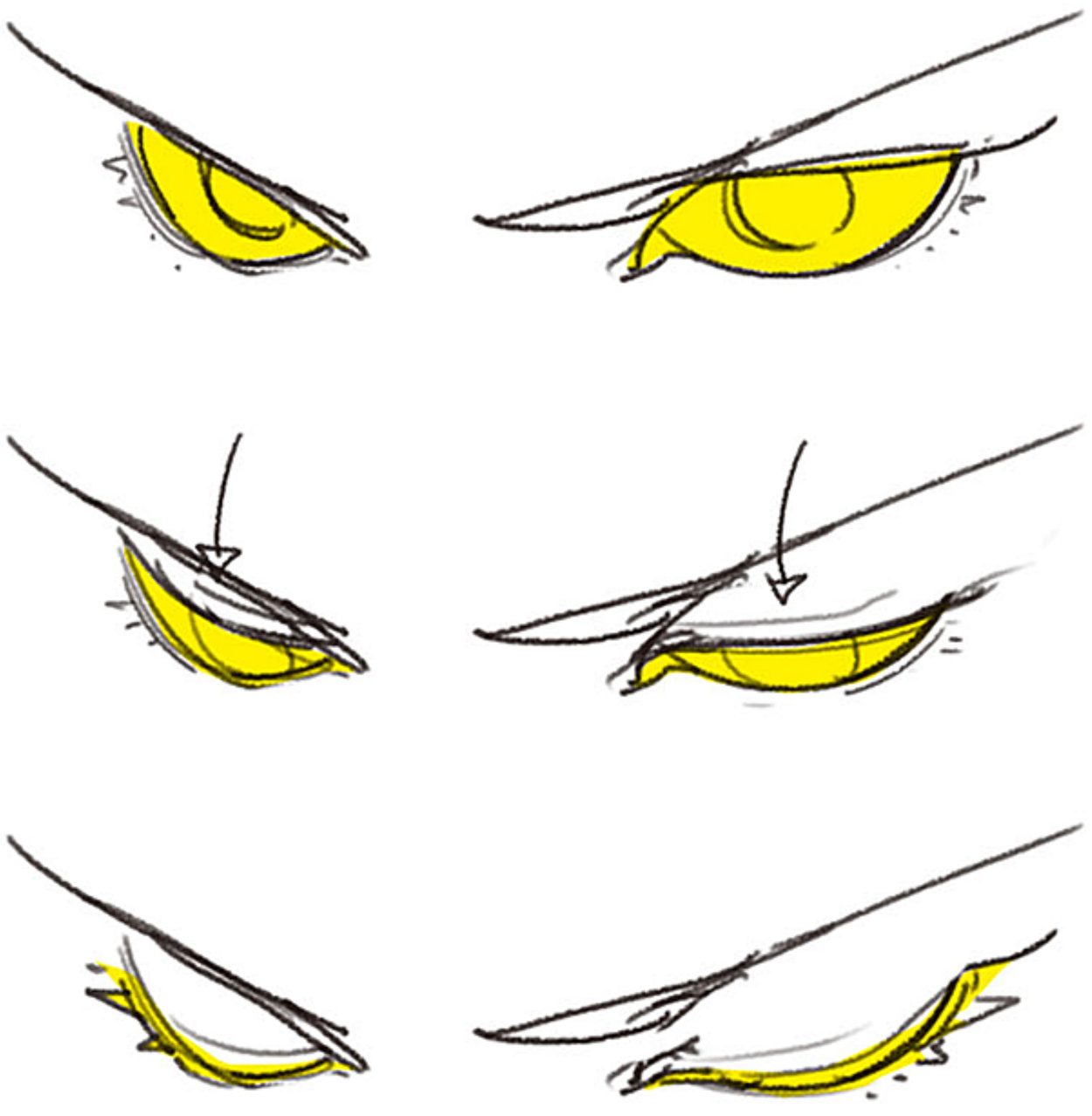




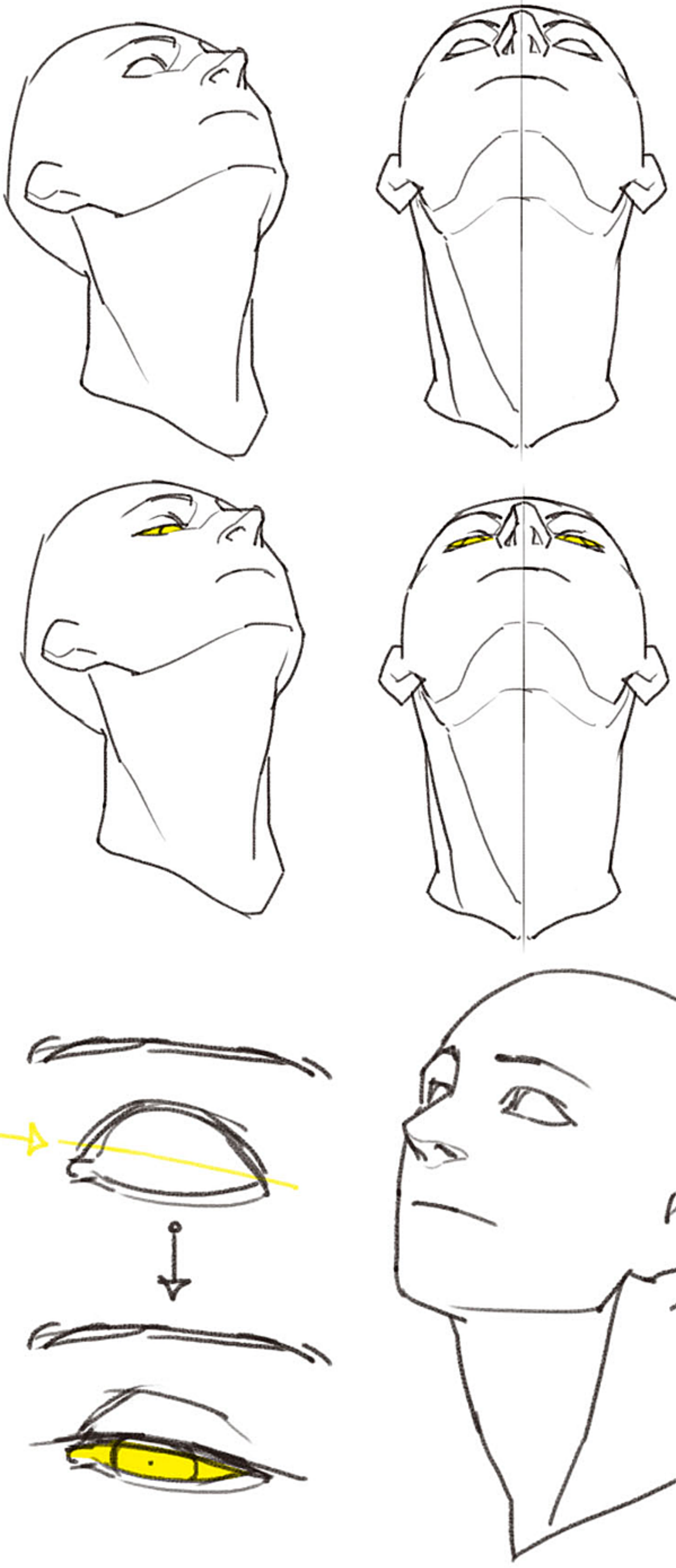
After drawing the eyes, you can easily draw closed eyes by thickening the lower line of the eyelids.



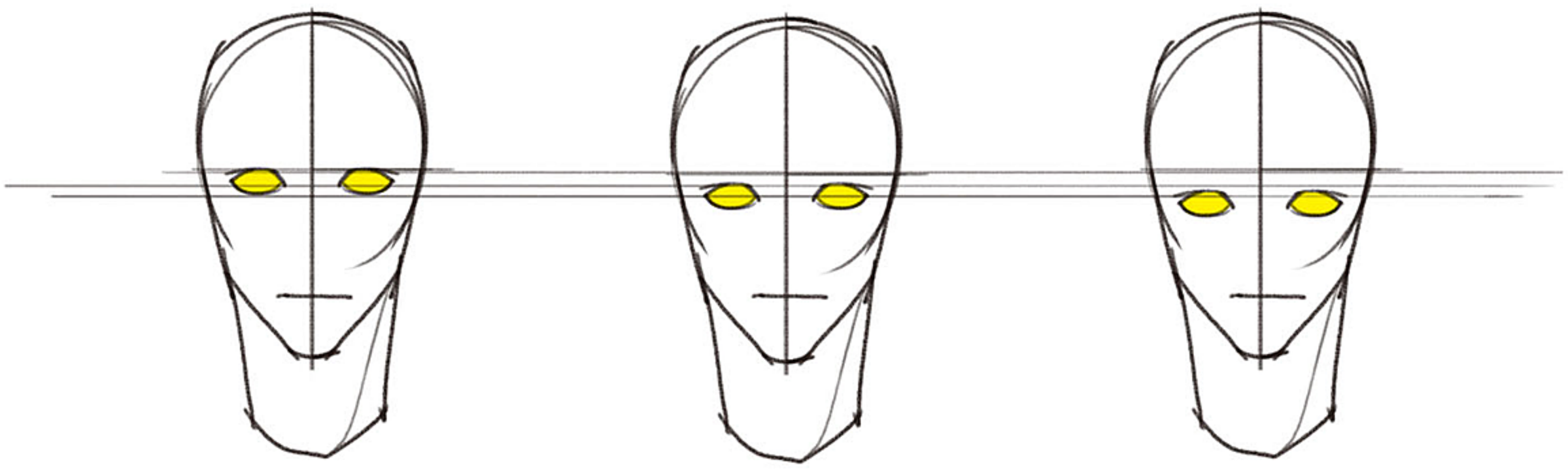
If you slowly close your eyes while lowering your head, the eyes close in the form of curves that are bent downward.



Eyes



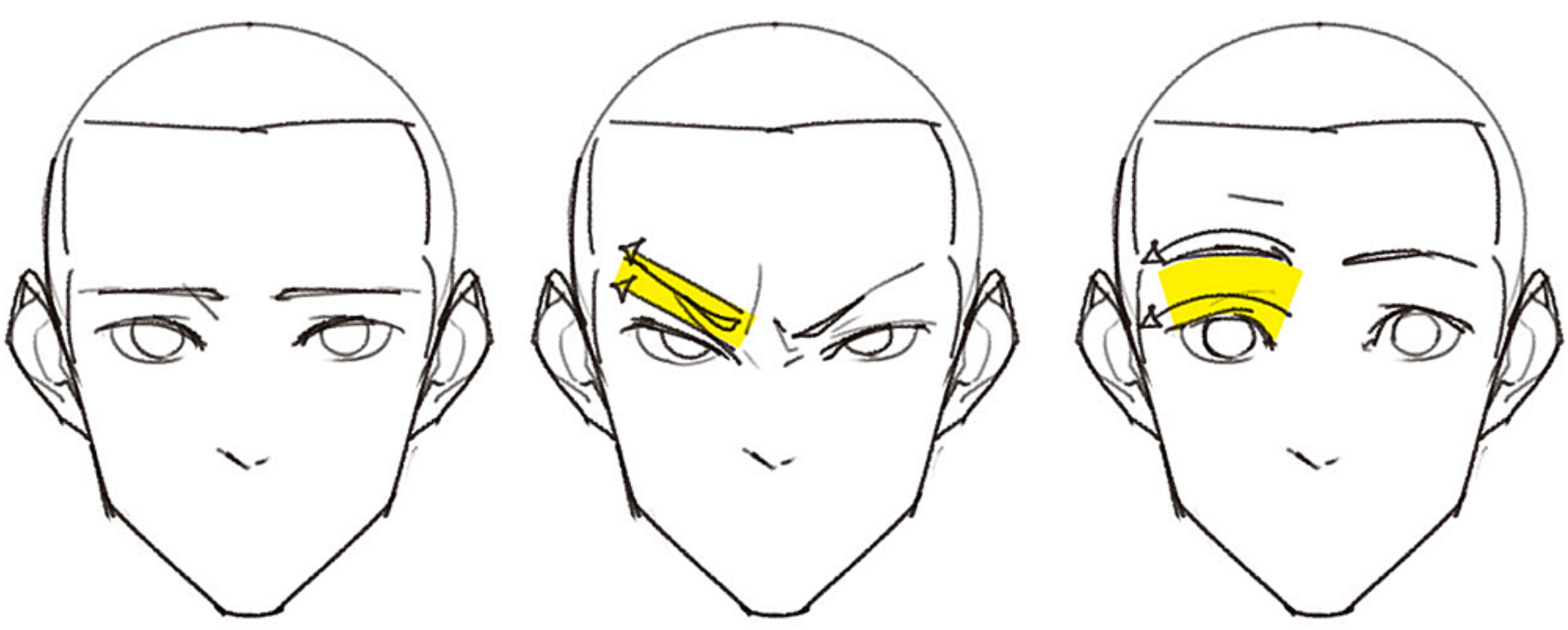
To make bleary eyes when the face is tilted backwards, draw the eyes in half size.

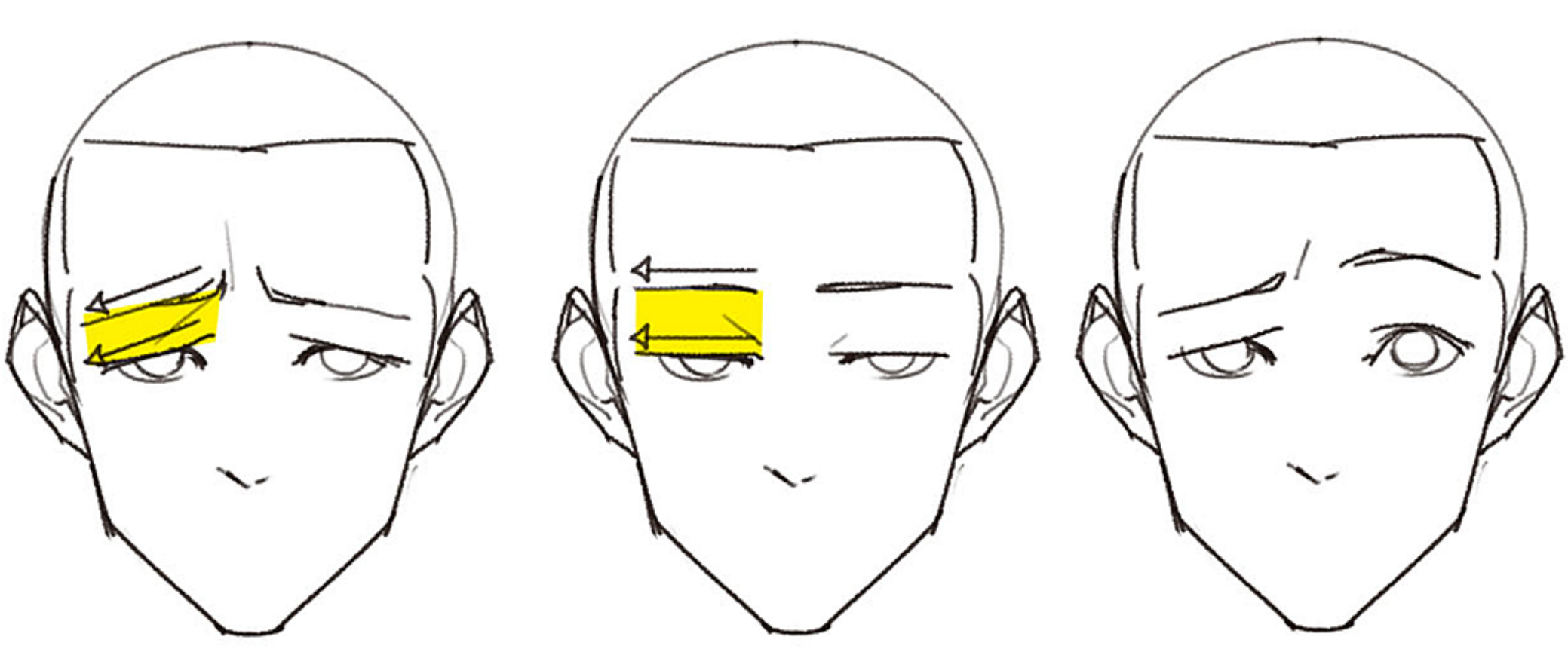


Eyes

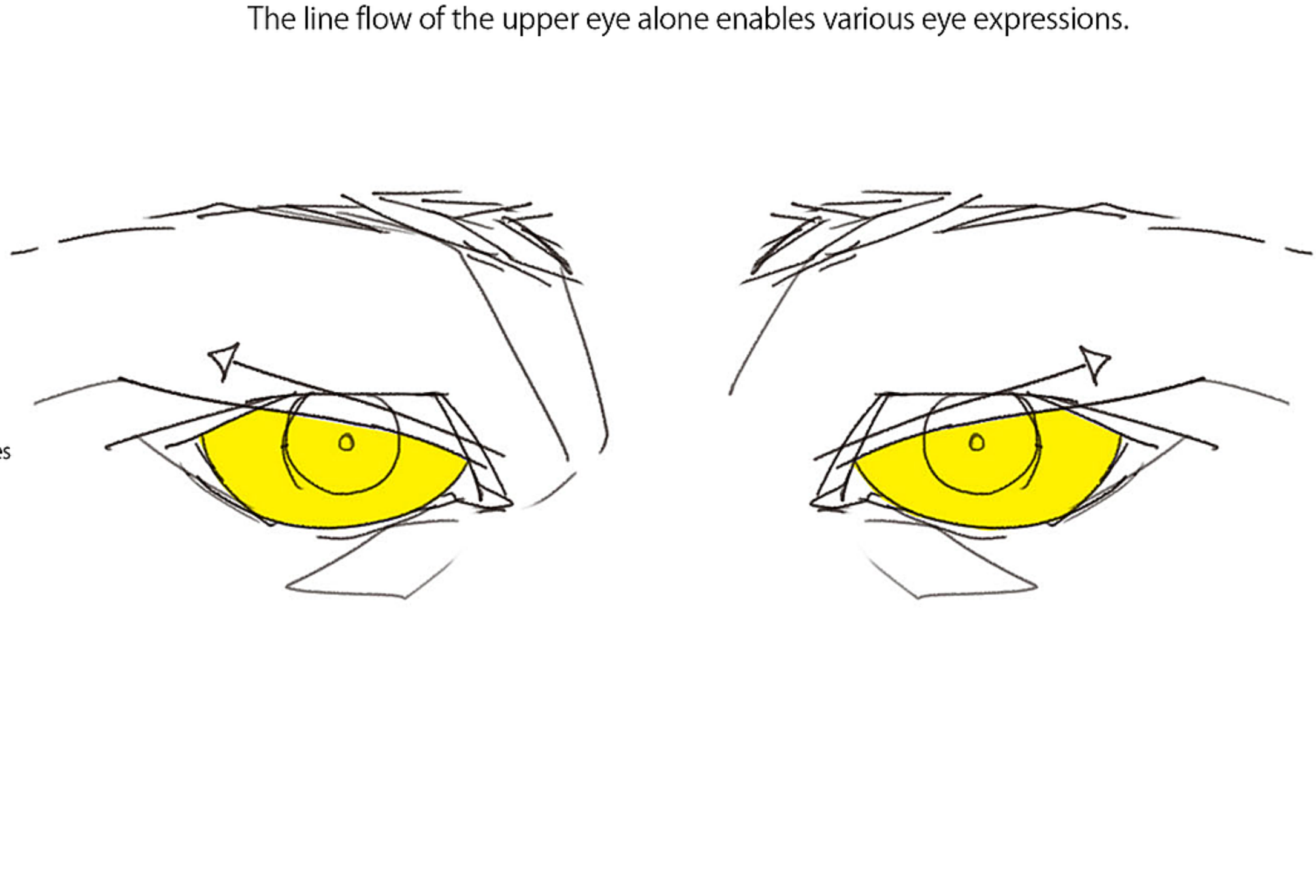
The height of the eyes on the face alone changes the age range and impression of the character.

To create dynamic facial expressions, it helps to match the flow of the eyebrows with the eye shapes.

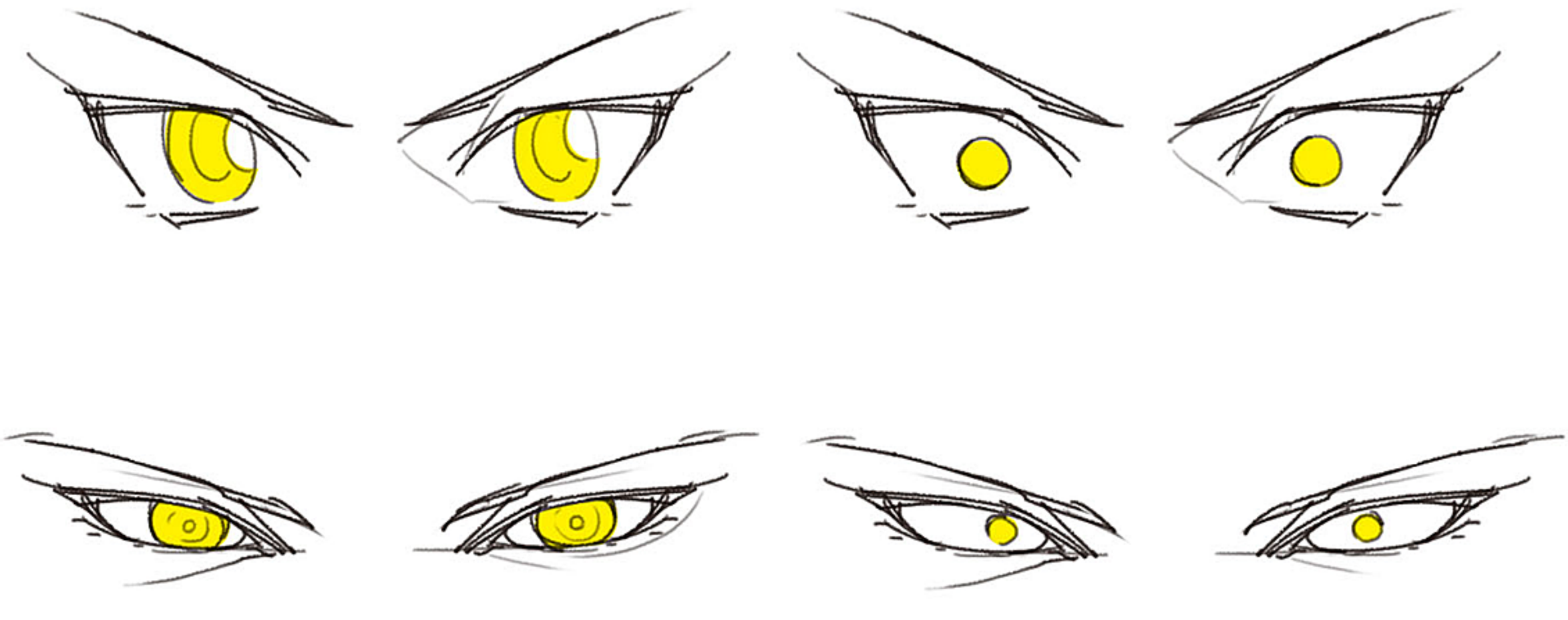




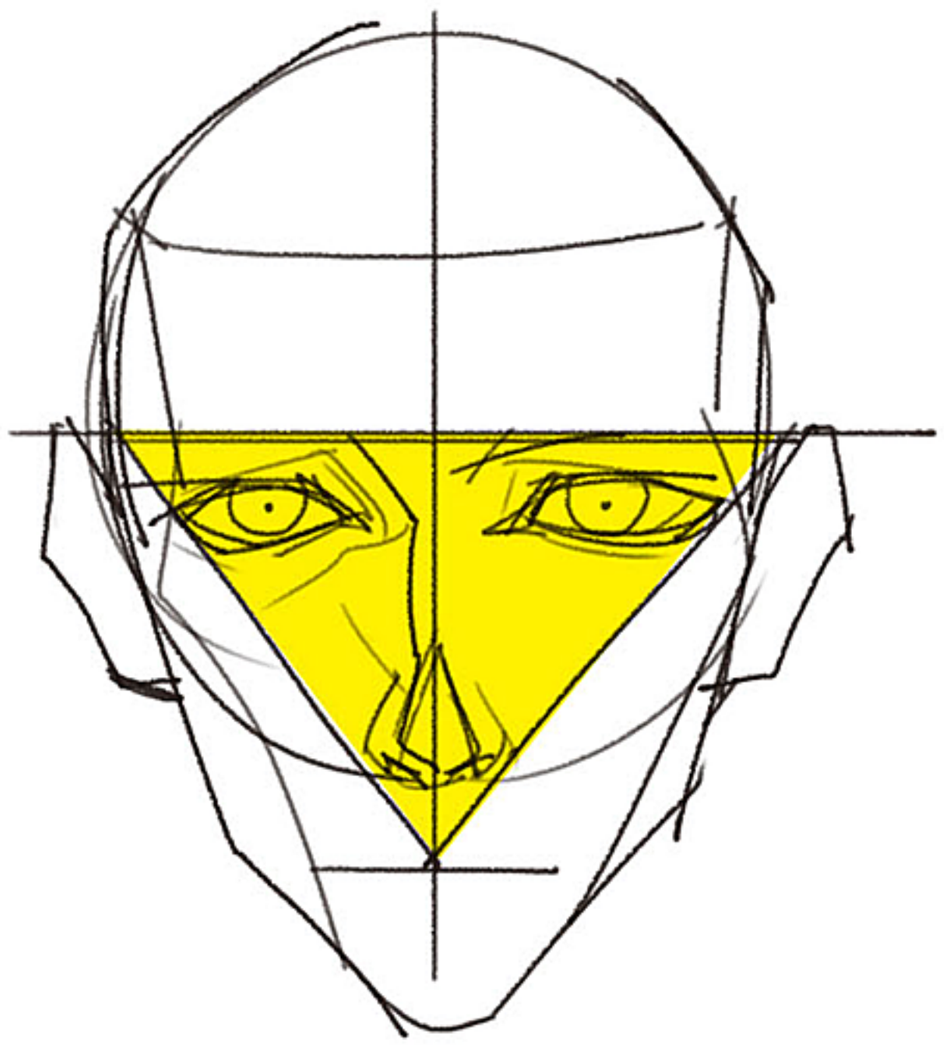
The line flow of the upper eye alone enables various eye expressions.

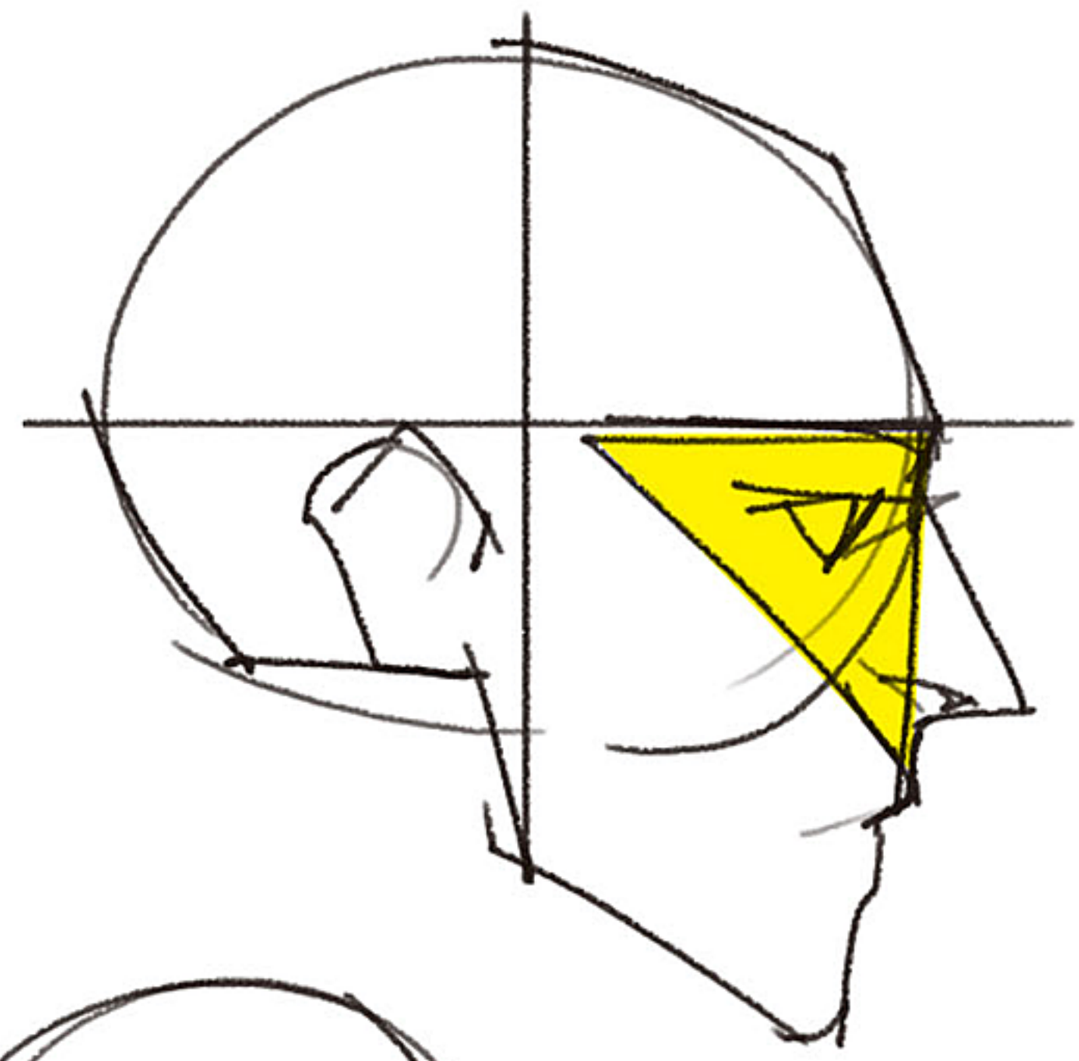


Just by changing the size of the pupils, the emotions of the character are conveyed.

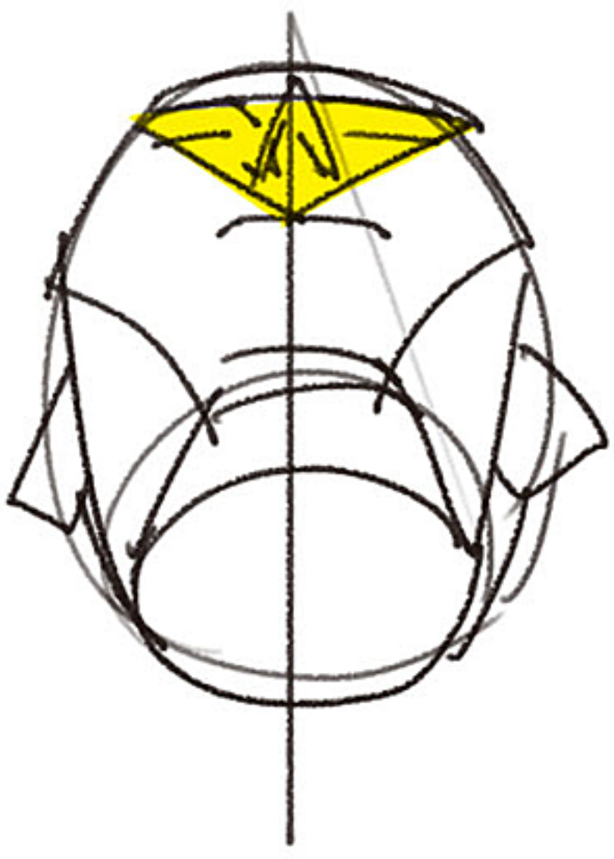


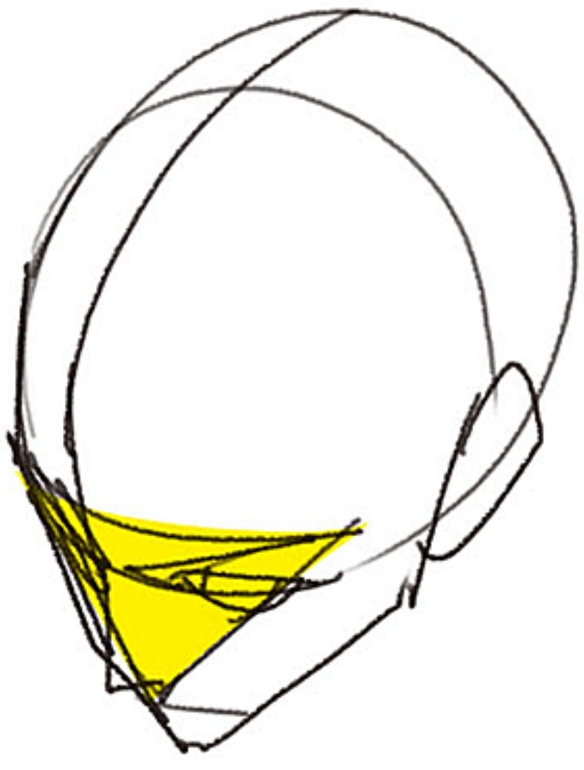
Nose

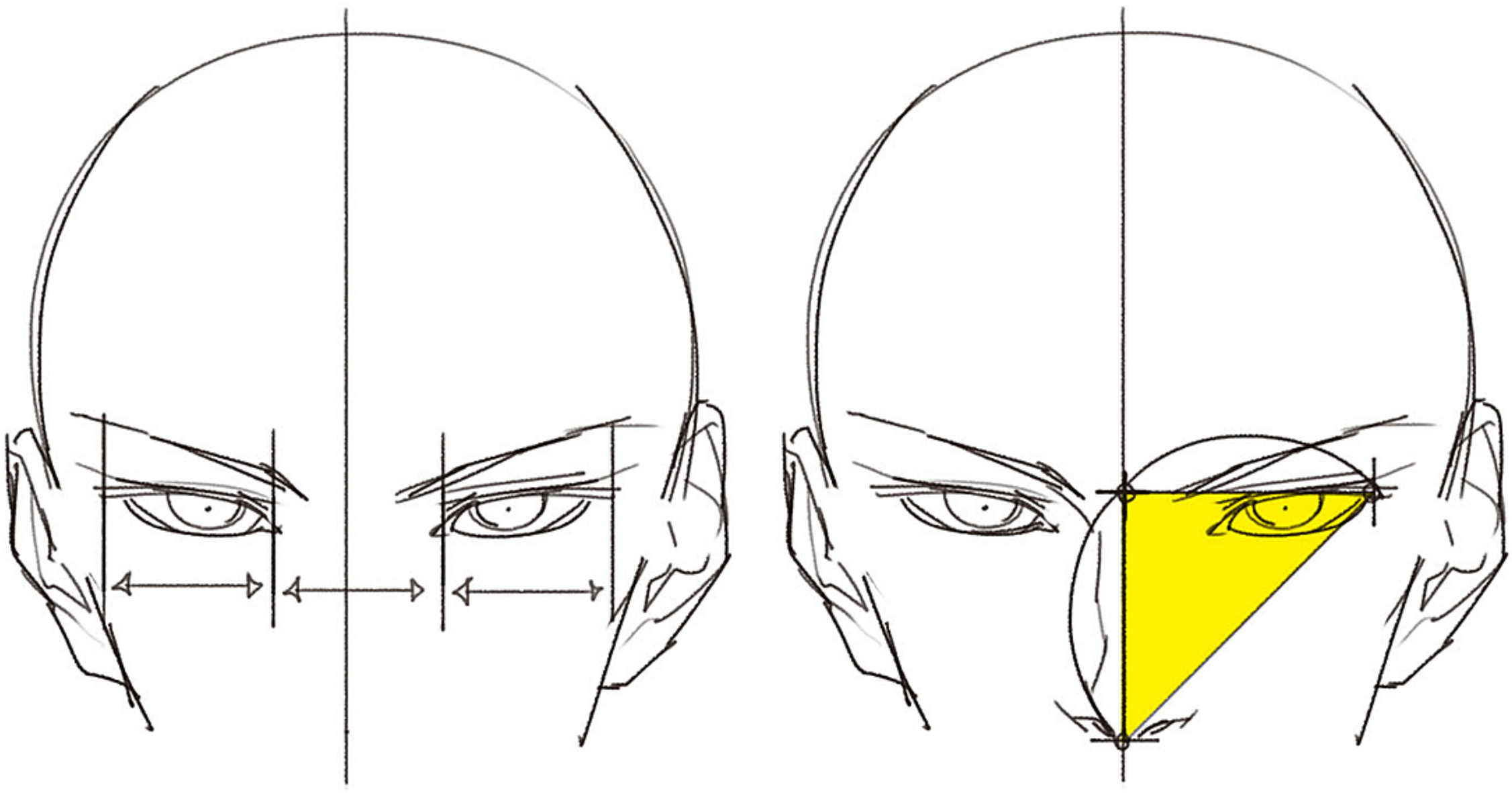




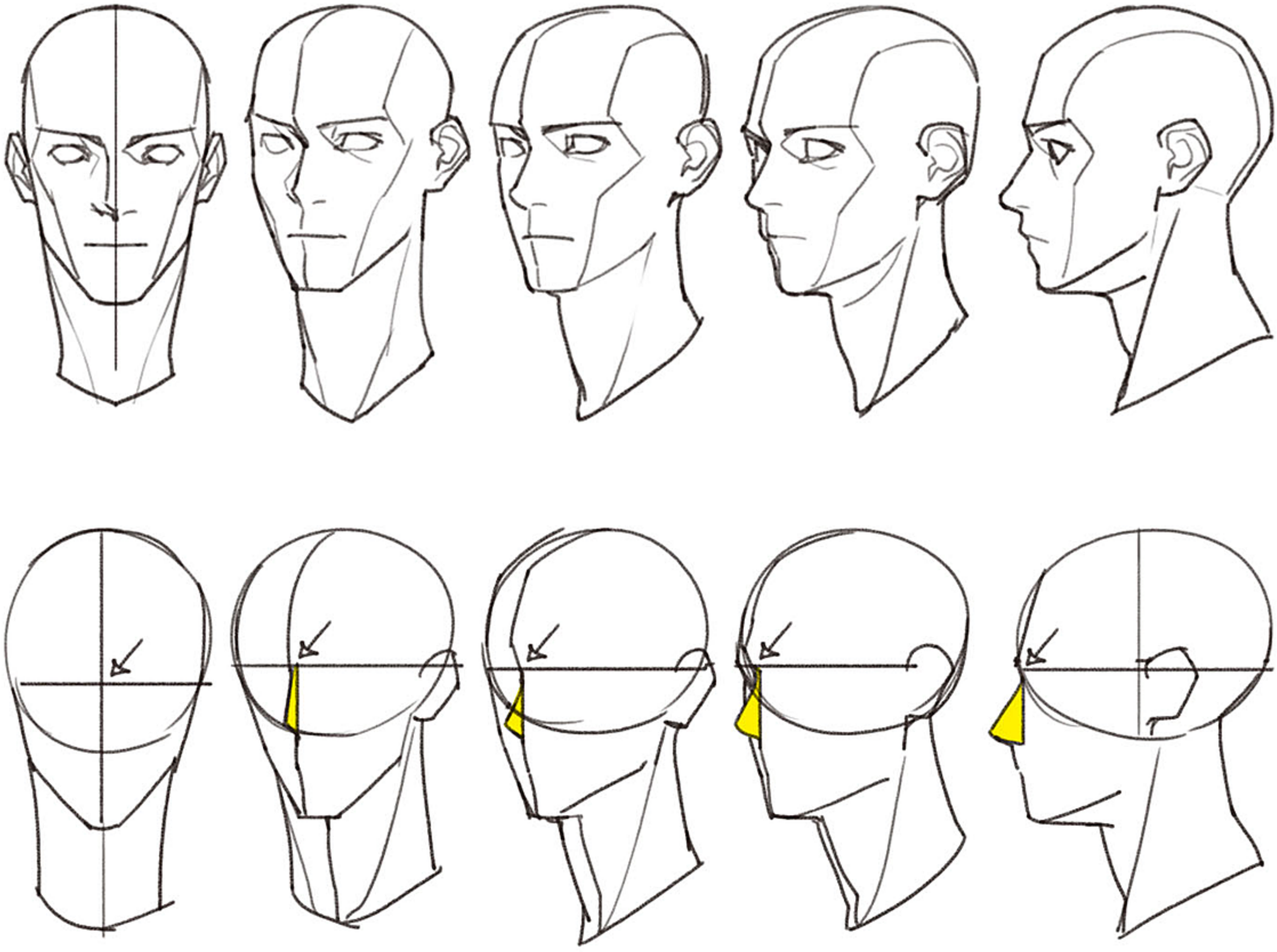
Approximate the shape of a triangle from the position of the eyebrows, place the eyes and nose inside it, and bring the tip of the triangle to the philtrum.





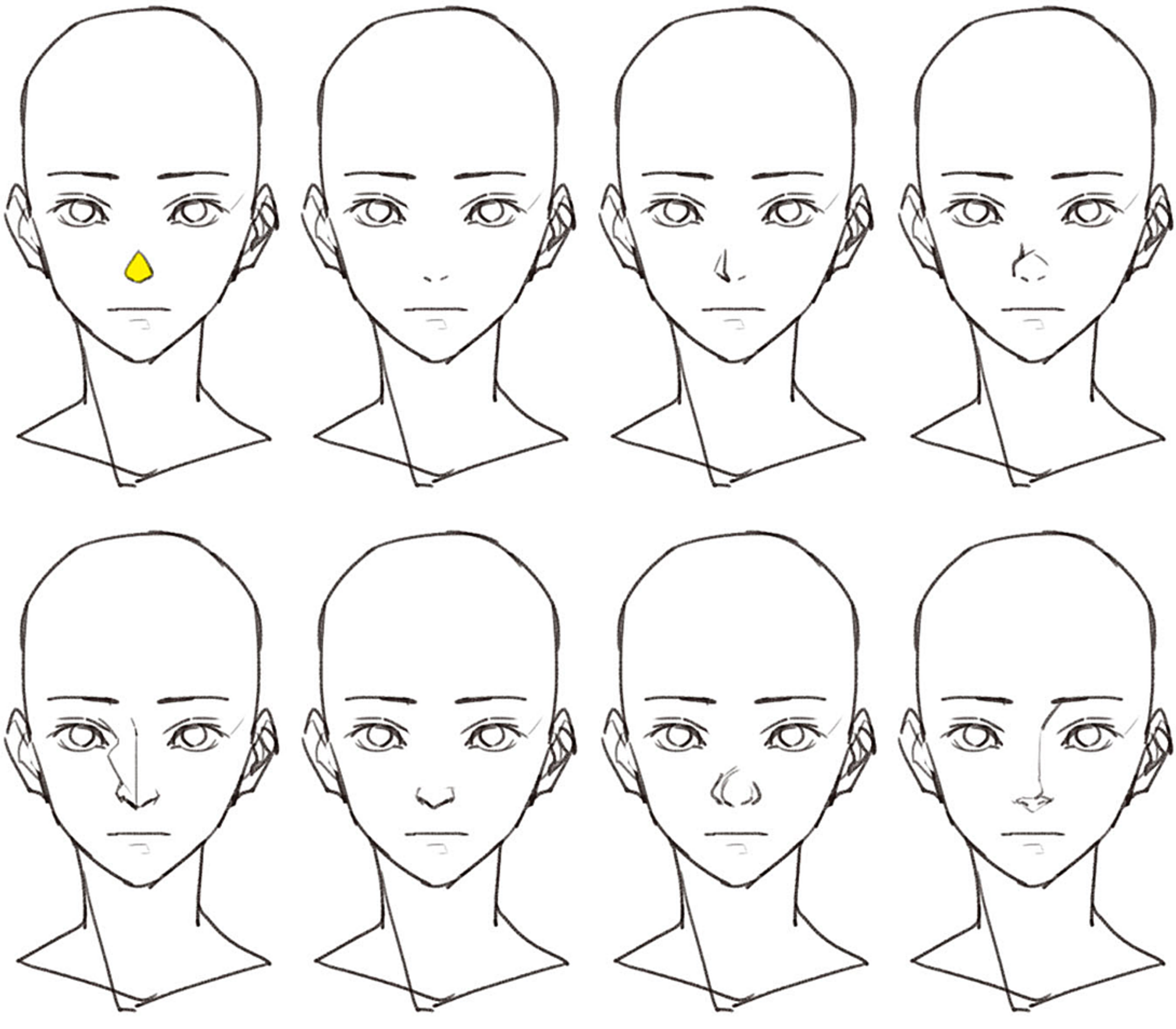


The position of the nose can be determined by the length from the midpoint between the two eyebrows to the tail of the eye. Of course, this calculation method varies depending on the drawing style.

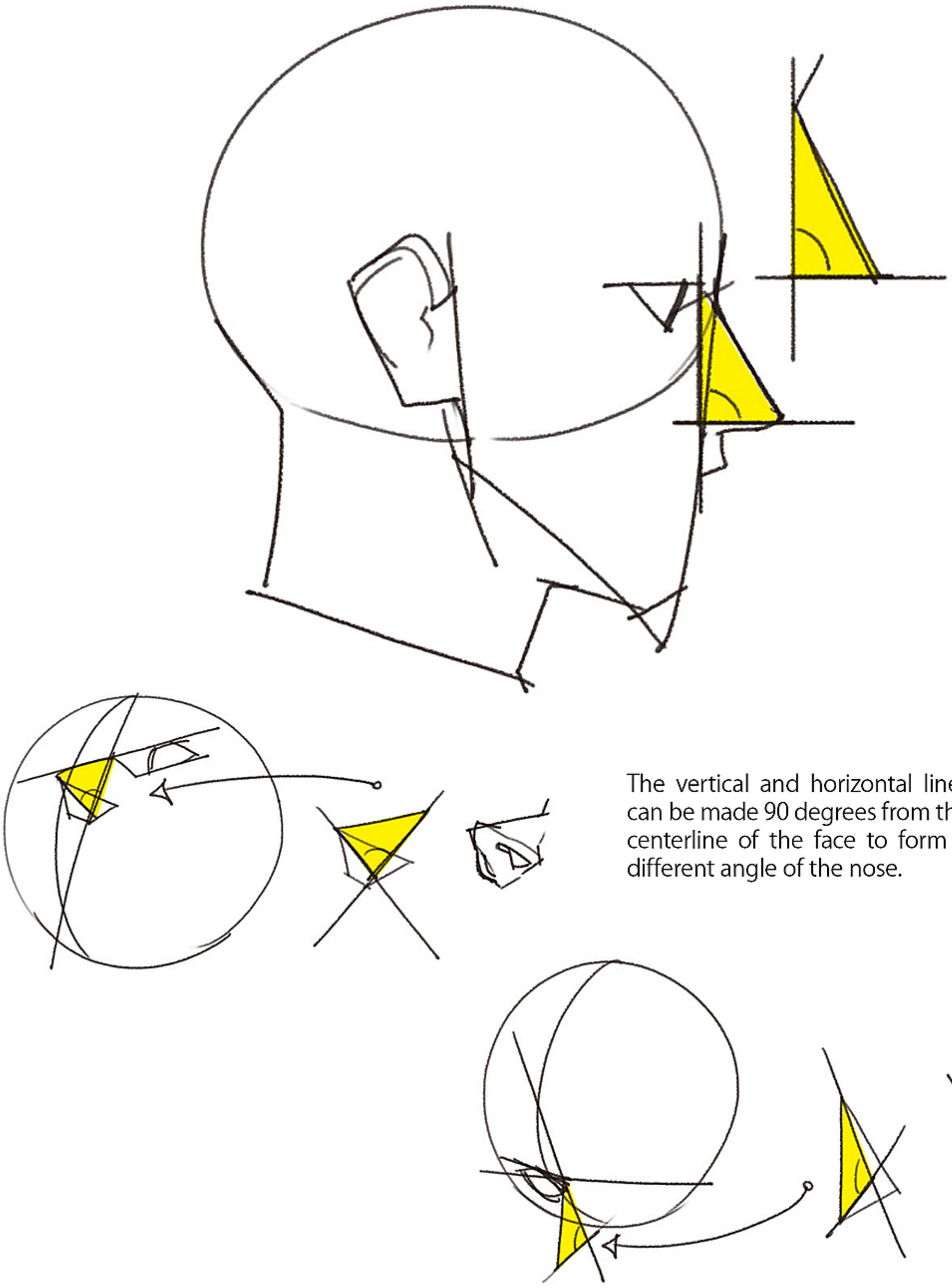


Nose

The centerline of the face changes as the face rotates. At this time, the nose plays a central role. The nose also changes its centerline position and its height varies depending on the face angle.



Depending on the shape of the nose line, the nose may appear high or low, and may look lifted or wide.



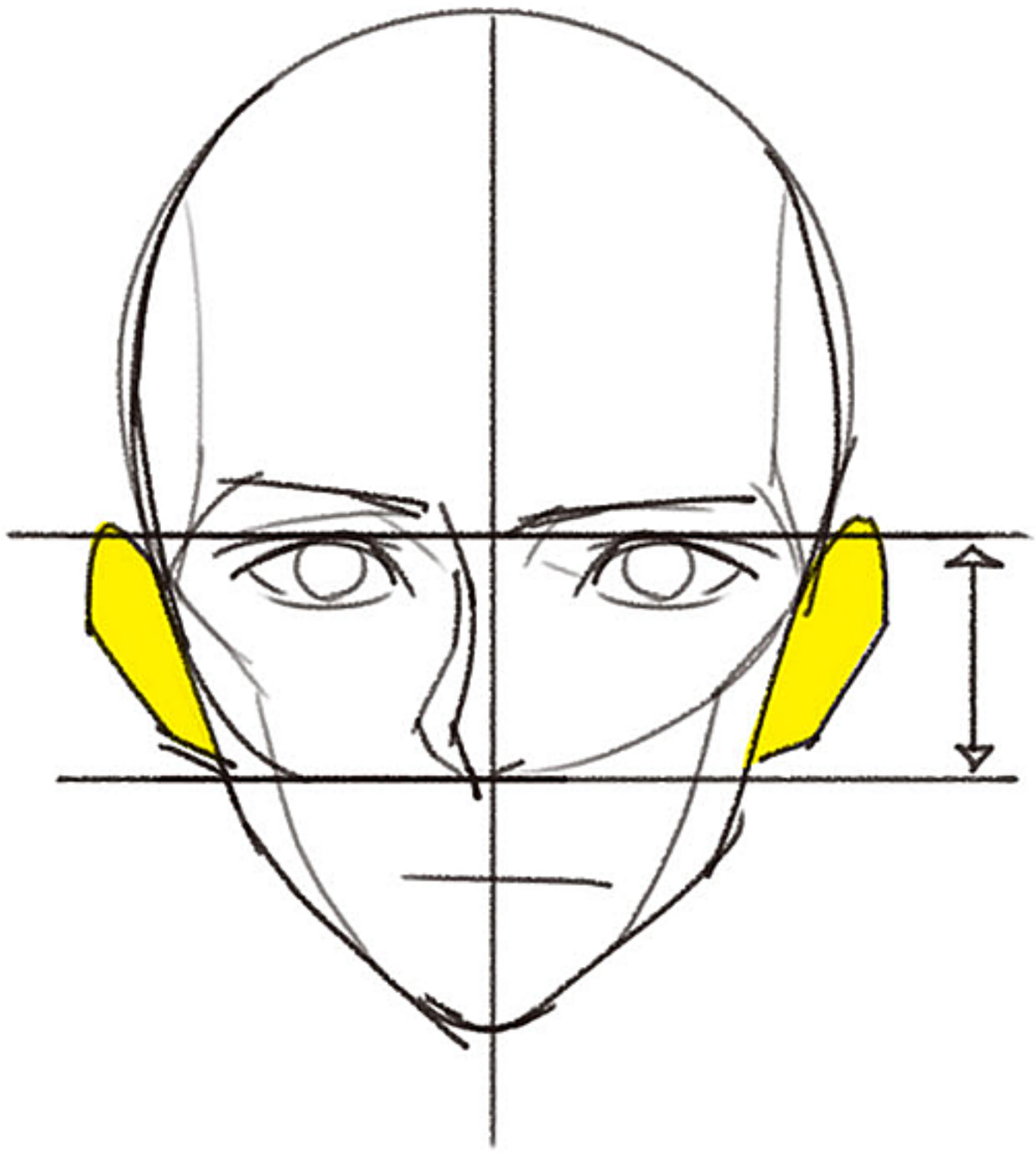
The vertical and horizontal lines can be made 90 degrees from the centerline of the face to form a different angle of the nose.

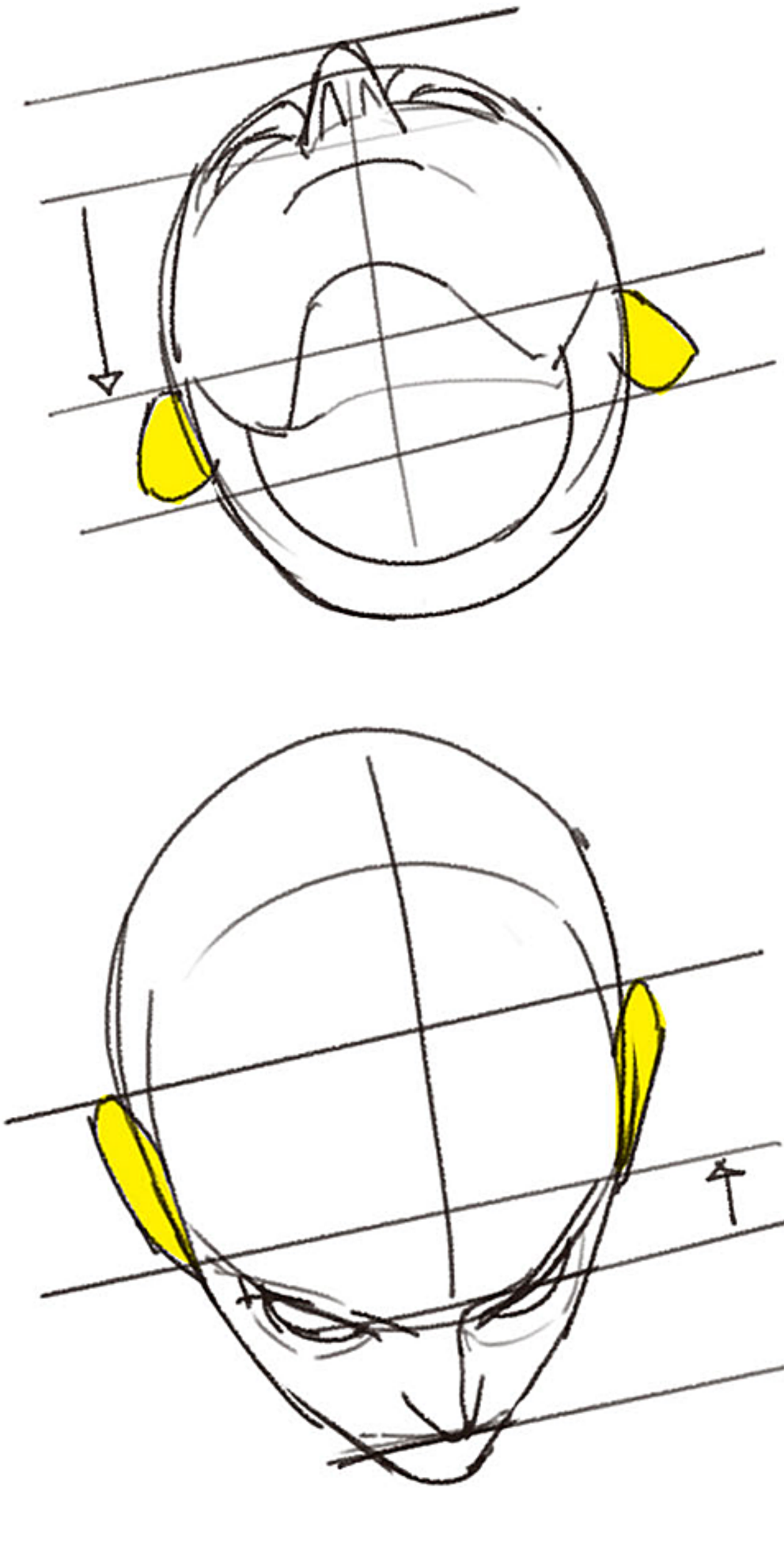
Nose

Ears

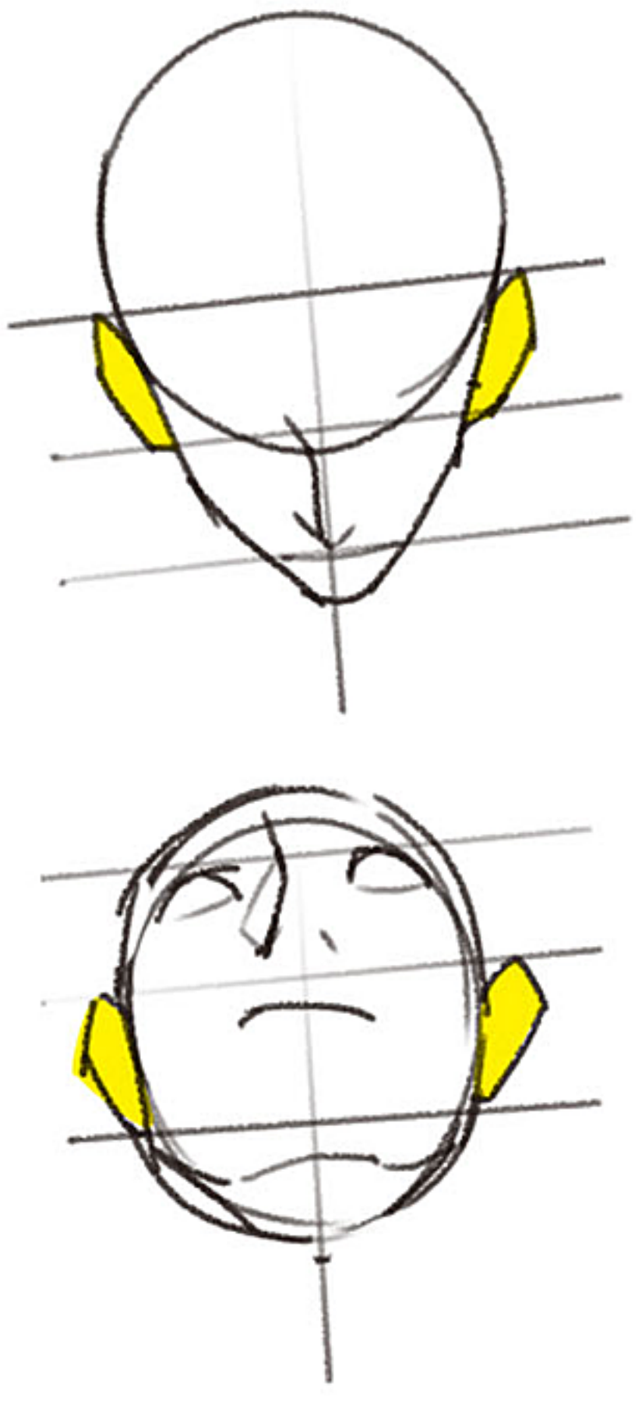
Ears

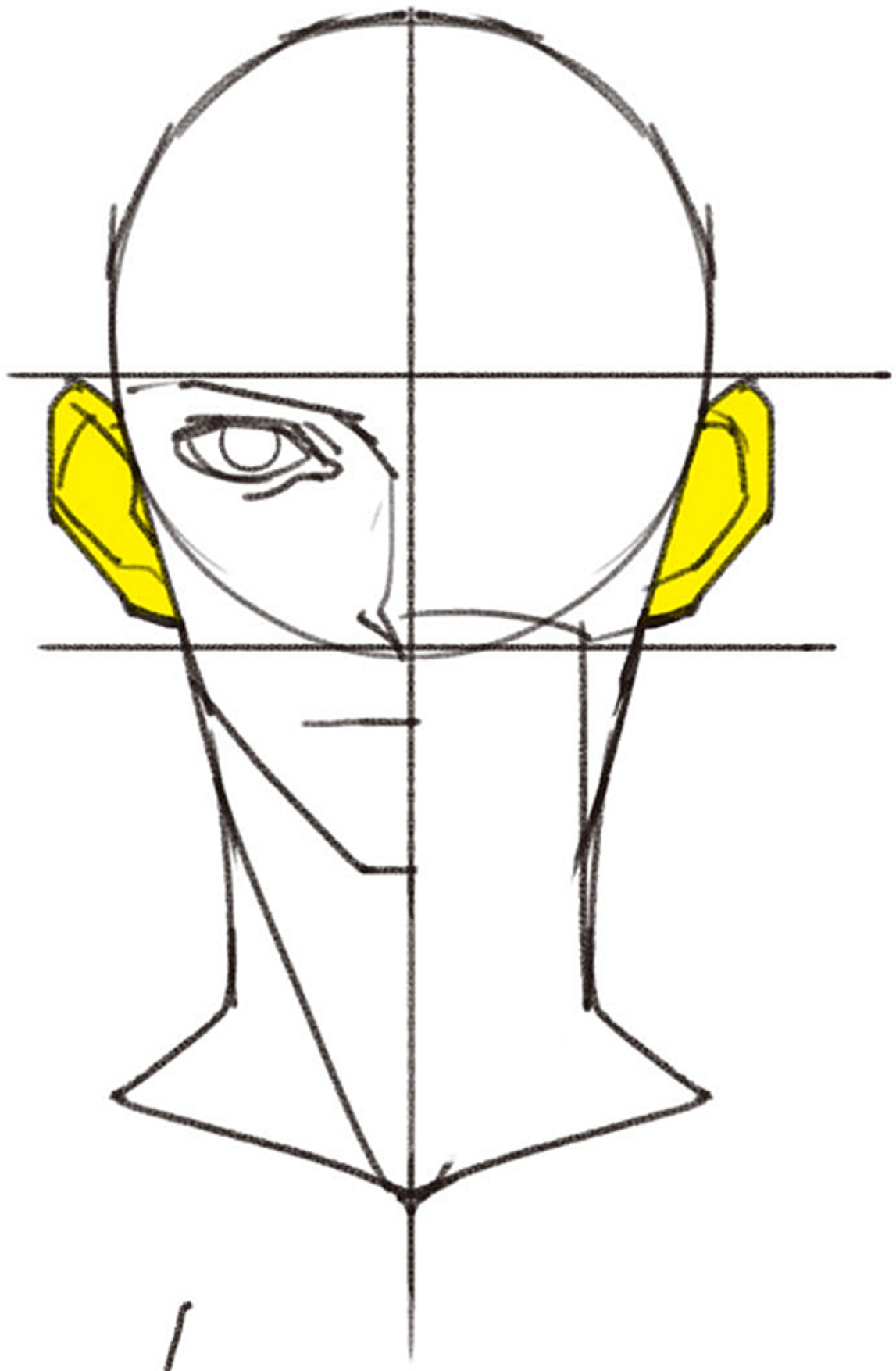
When the head is lowered, the ears are placed above the nose, and when the head is raised, the ears are below the nose.

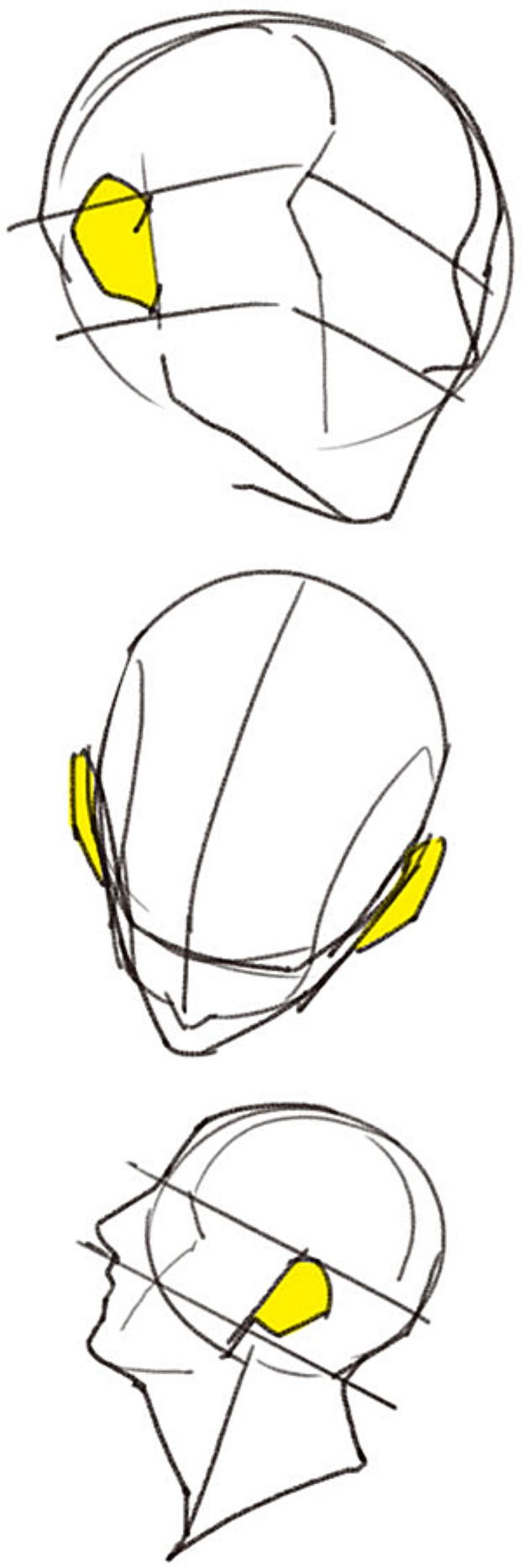




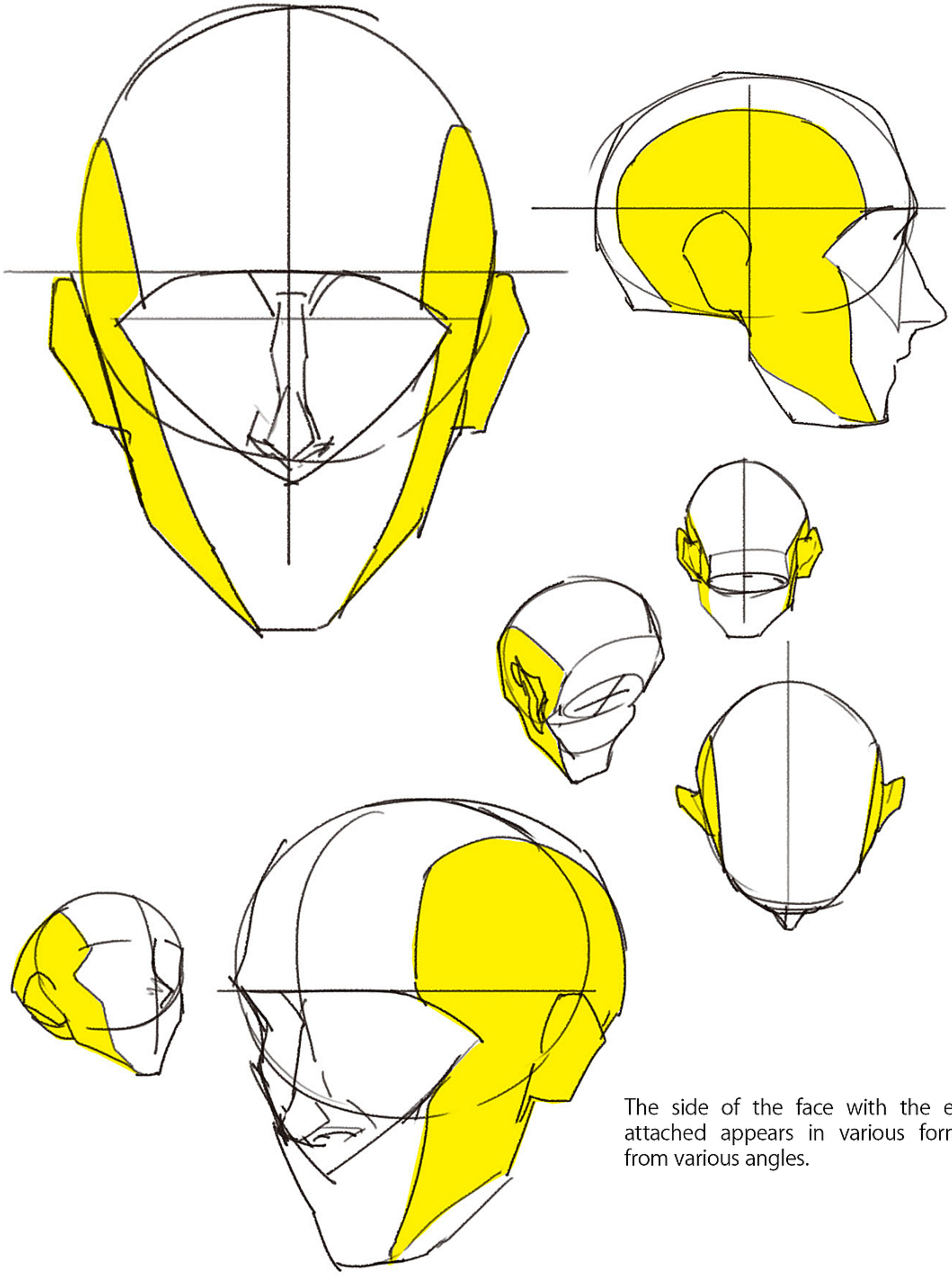
There is a difference in the height of the ear position depending on the angle at which the head is lowered or raised.



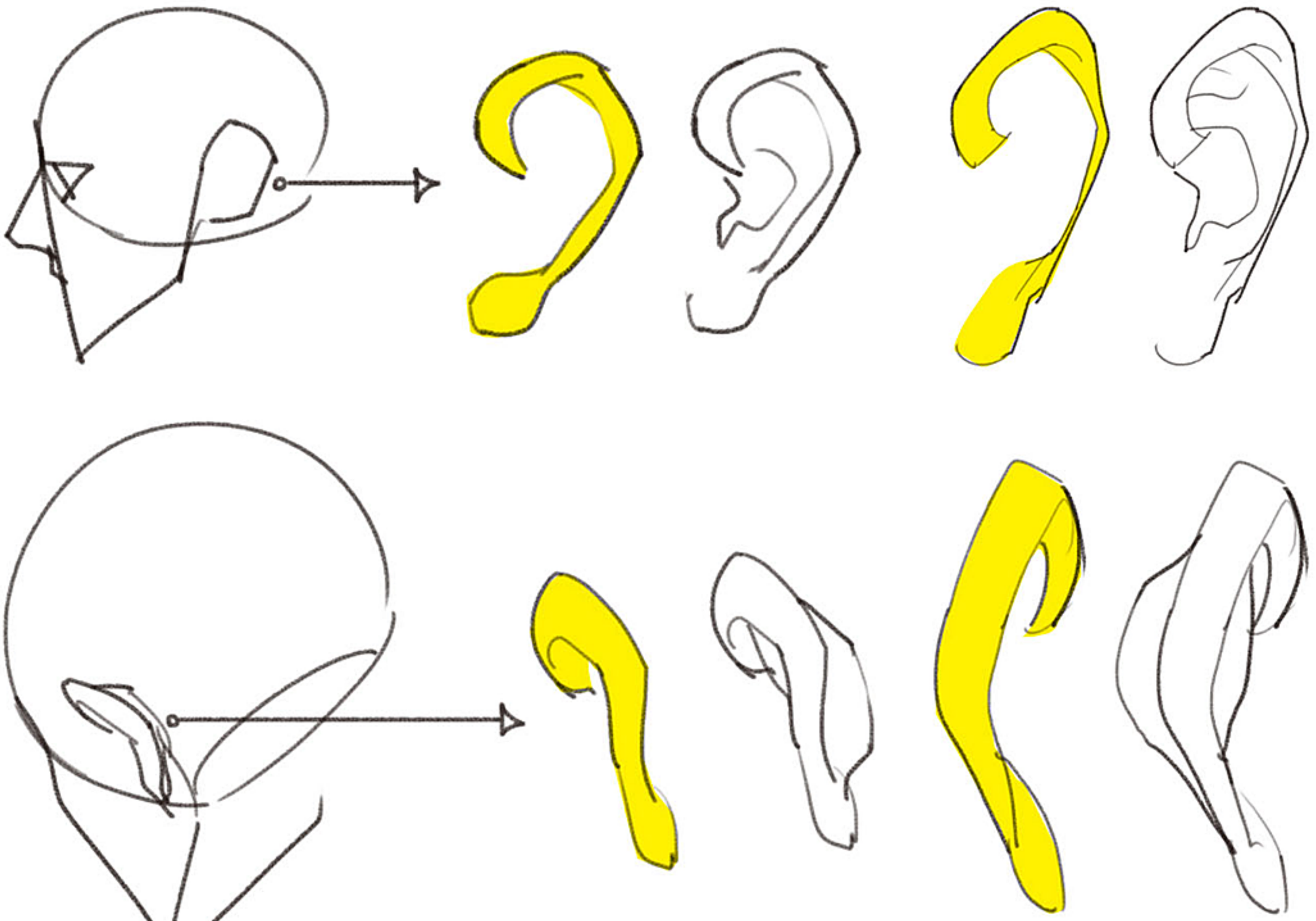




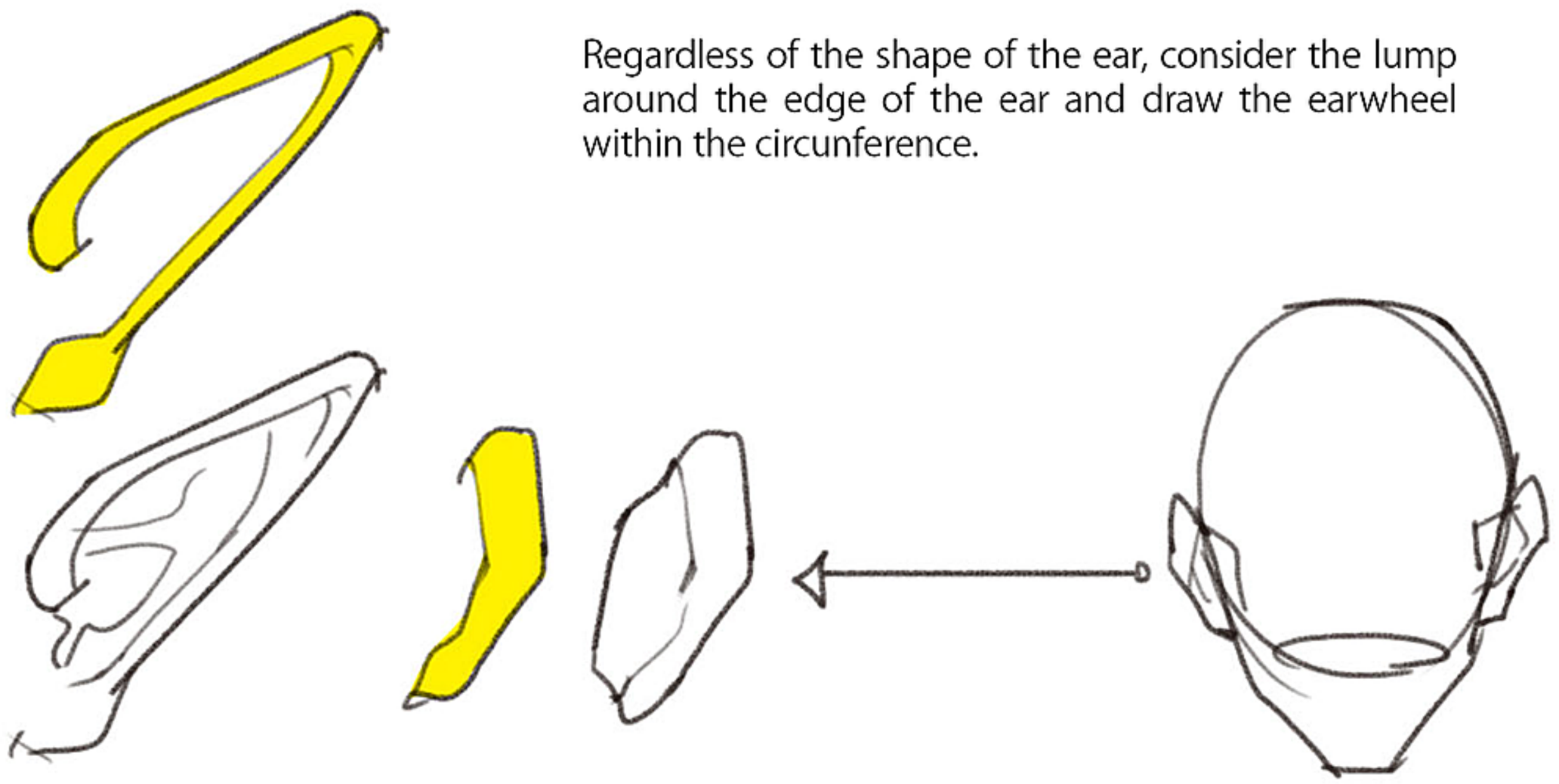
The ears are positioned between the eyebrows and the tip of the nose, and their length is similar to that of the nose. It is easy to find the position of the ears by just matching the angles of the front and sides of the face.

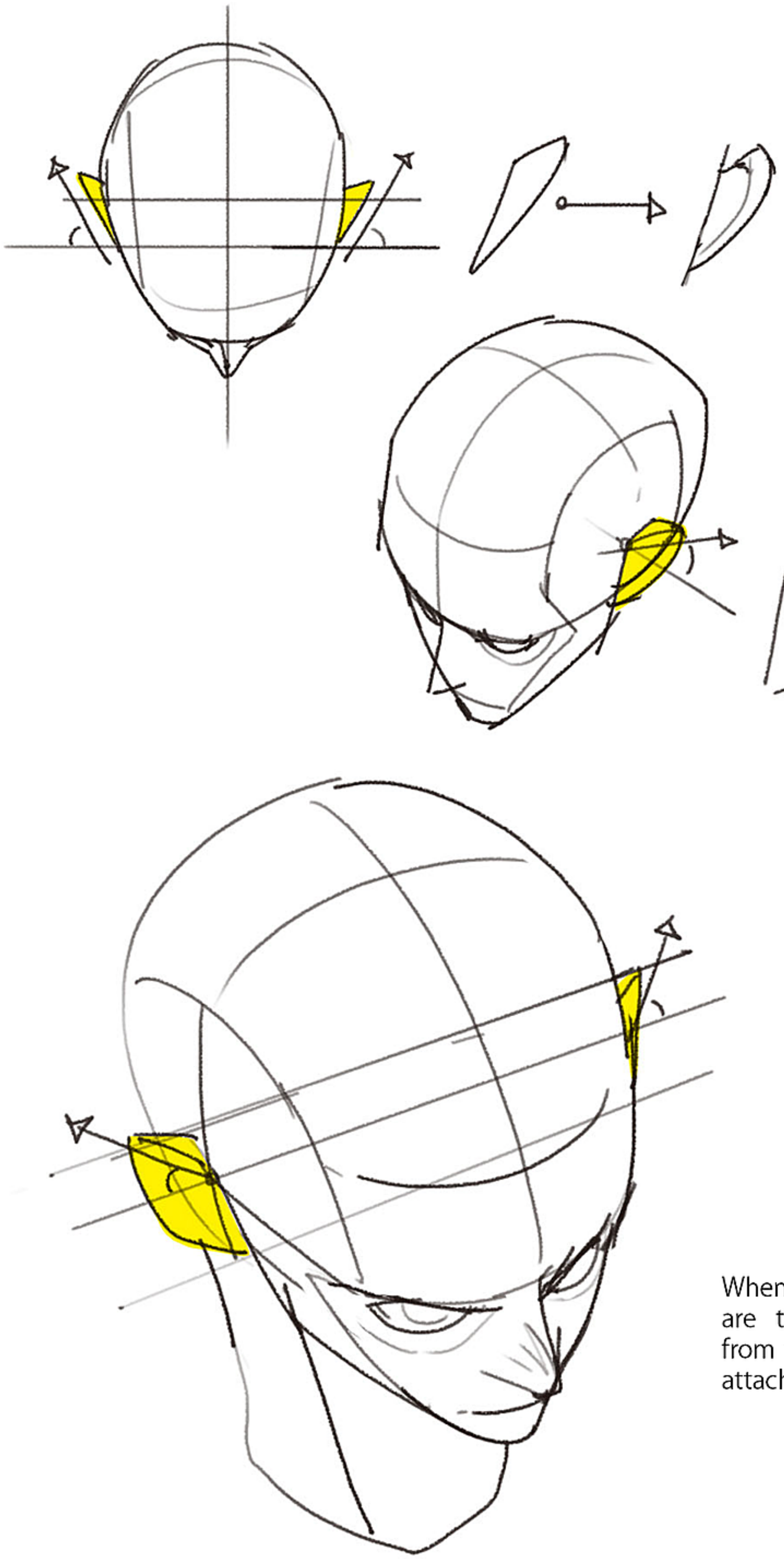


The side of the face with the ear attached appears in various forms from various angles.



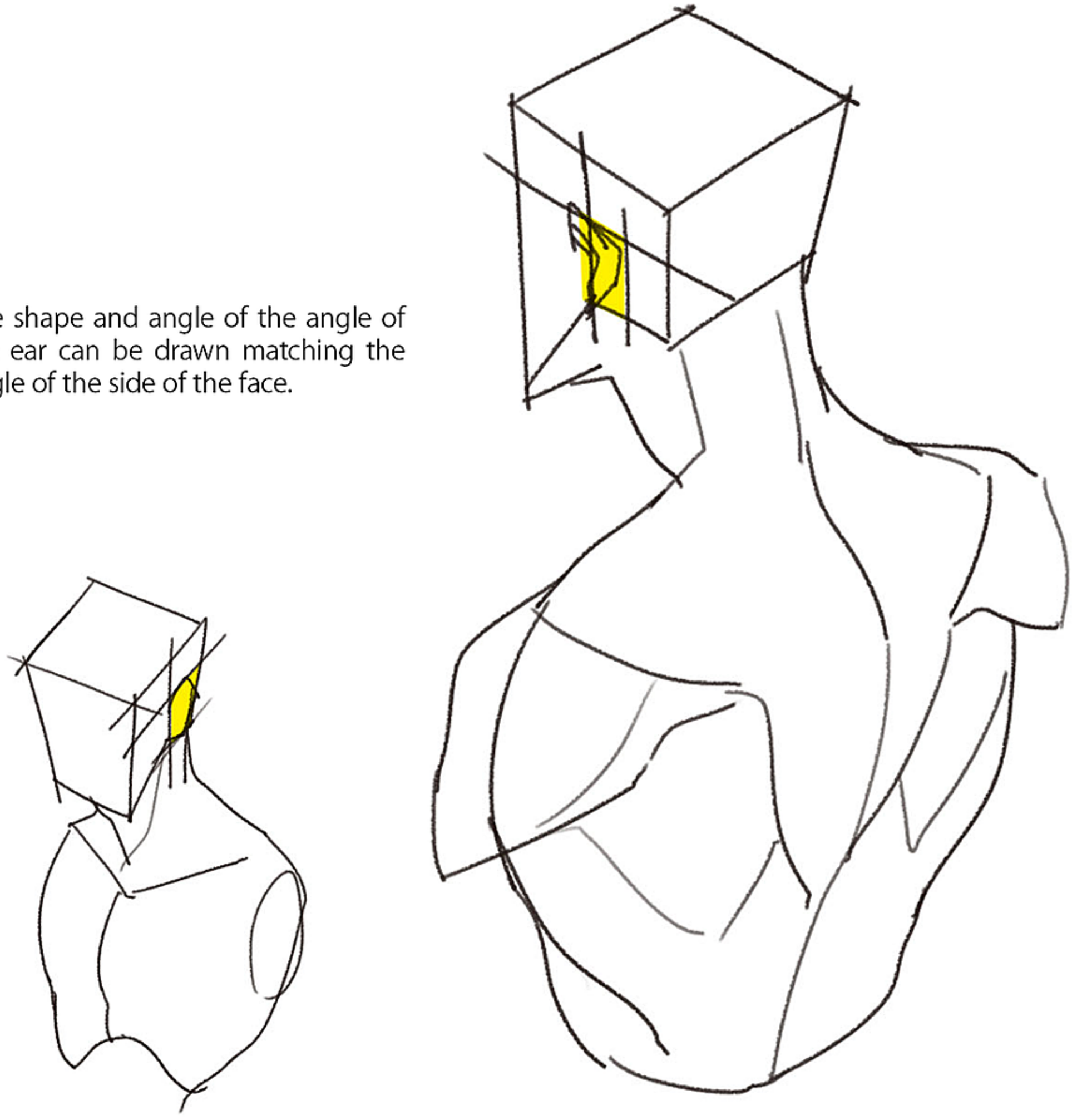
Regardless of the shape of the ear, consider the lump around the edge of the ear and draw the earwheel within the circunference.

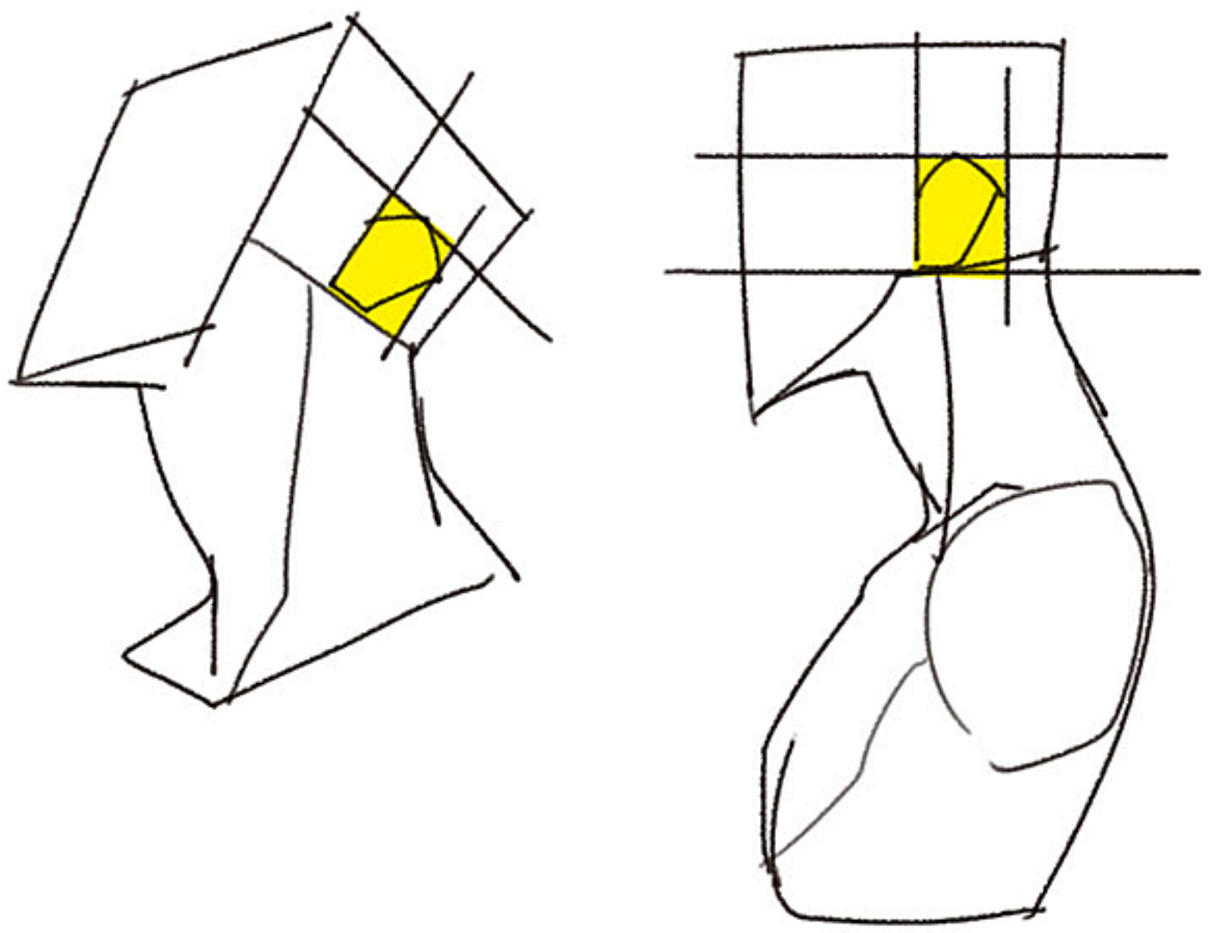


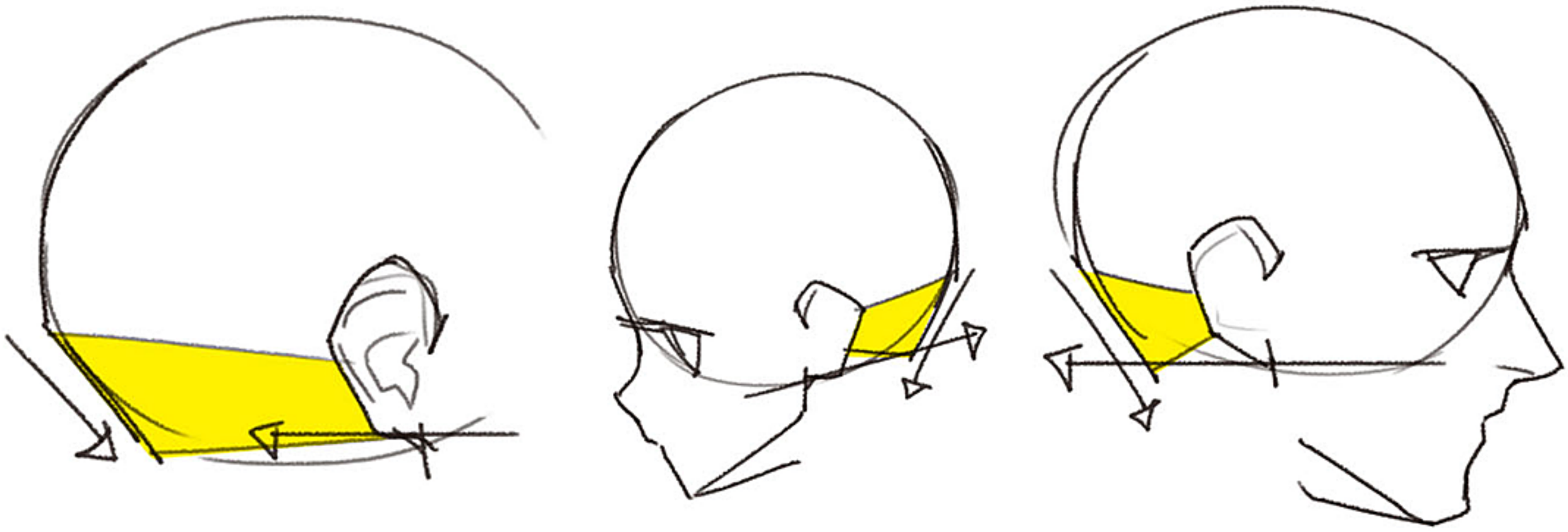


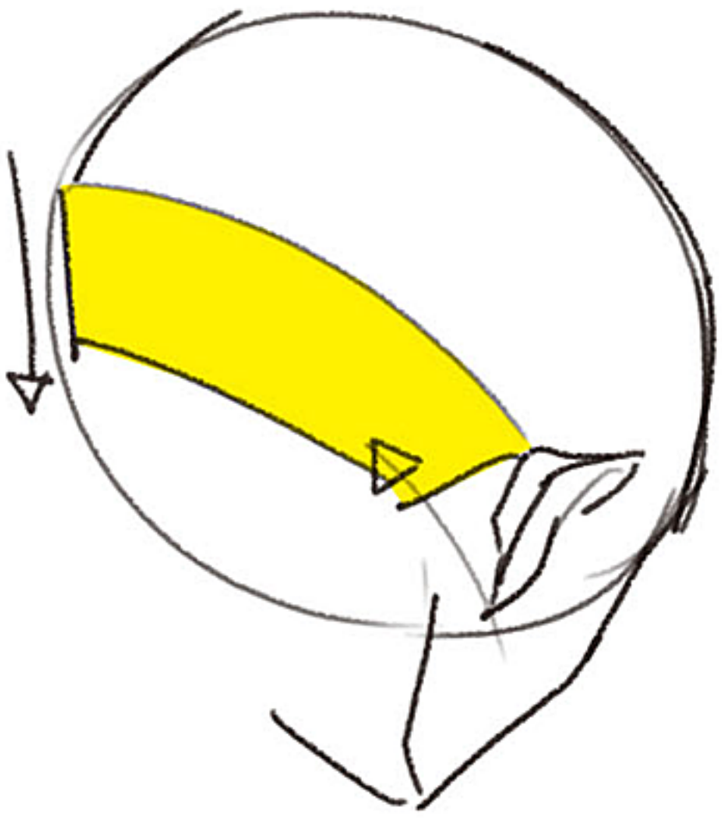
When viewed from above, the ears are tilted diagonally backwards from the point when the ears are attached.

The shape and angle of the angle of the ear can be drawn matching the angle of the side of the face.



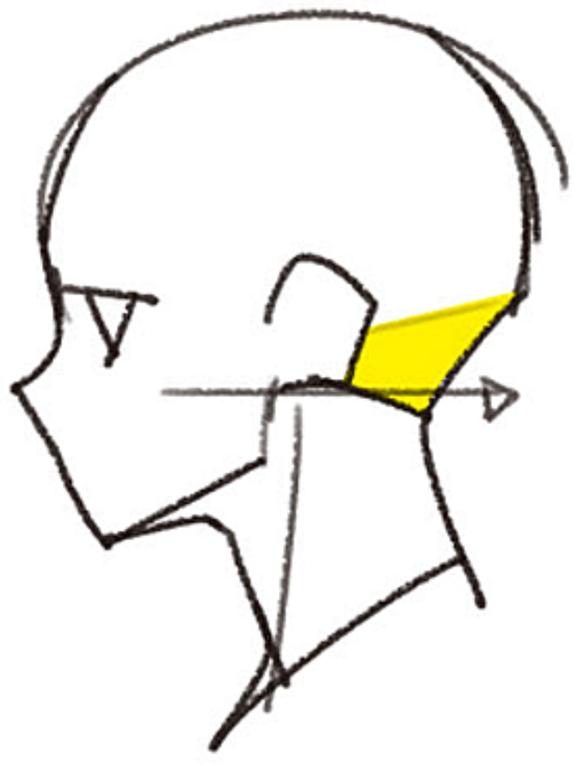




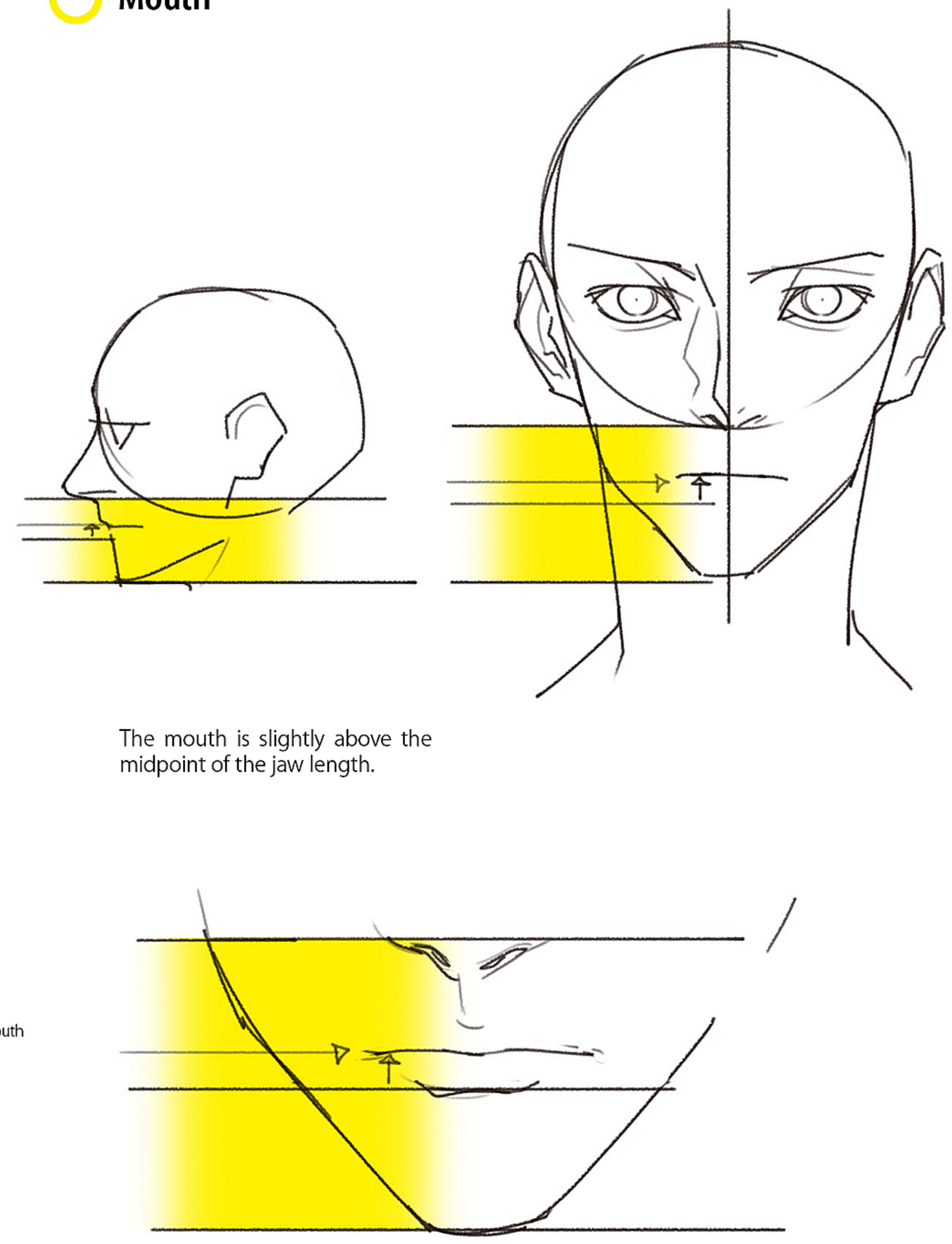


You can determine the point where the back of the head is bent based on the earlobes.

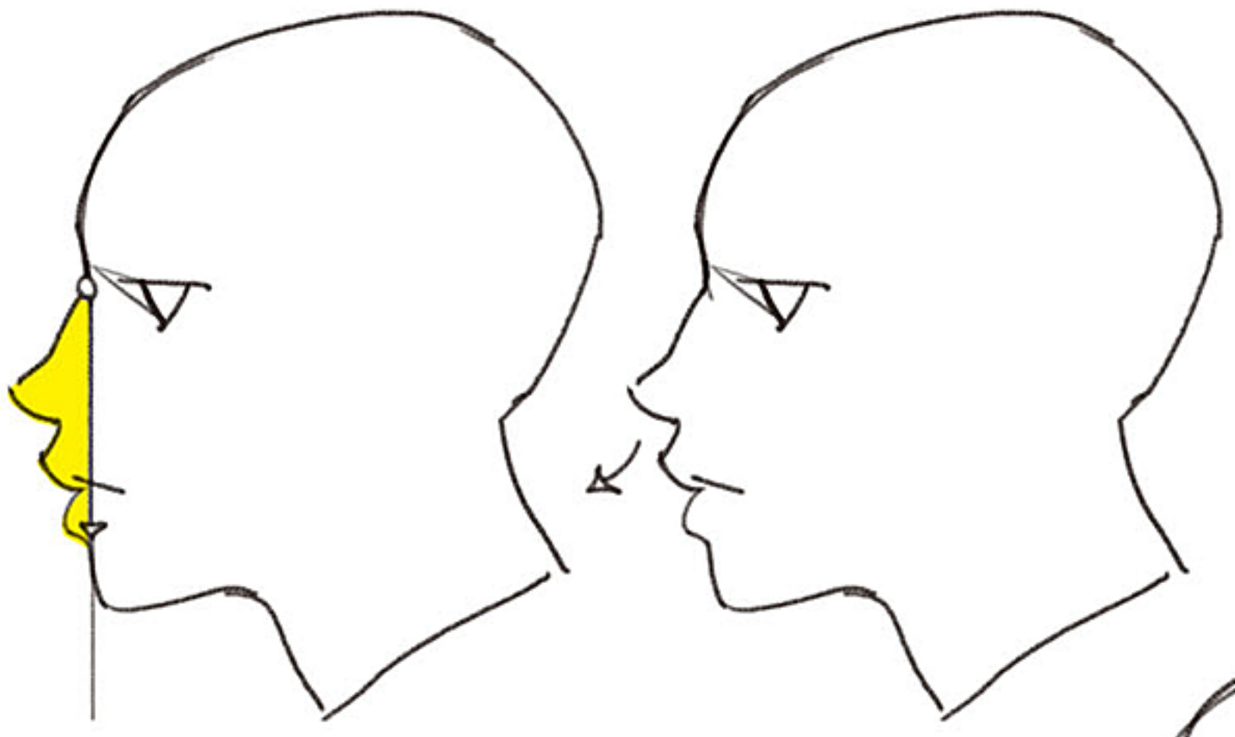
It connects directly to the neck at this bend point.



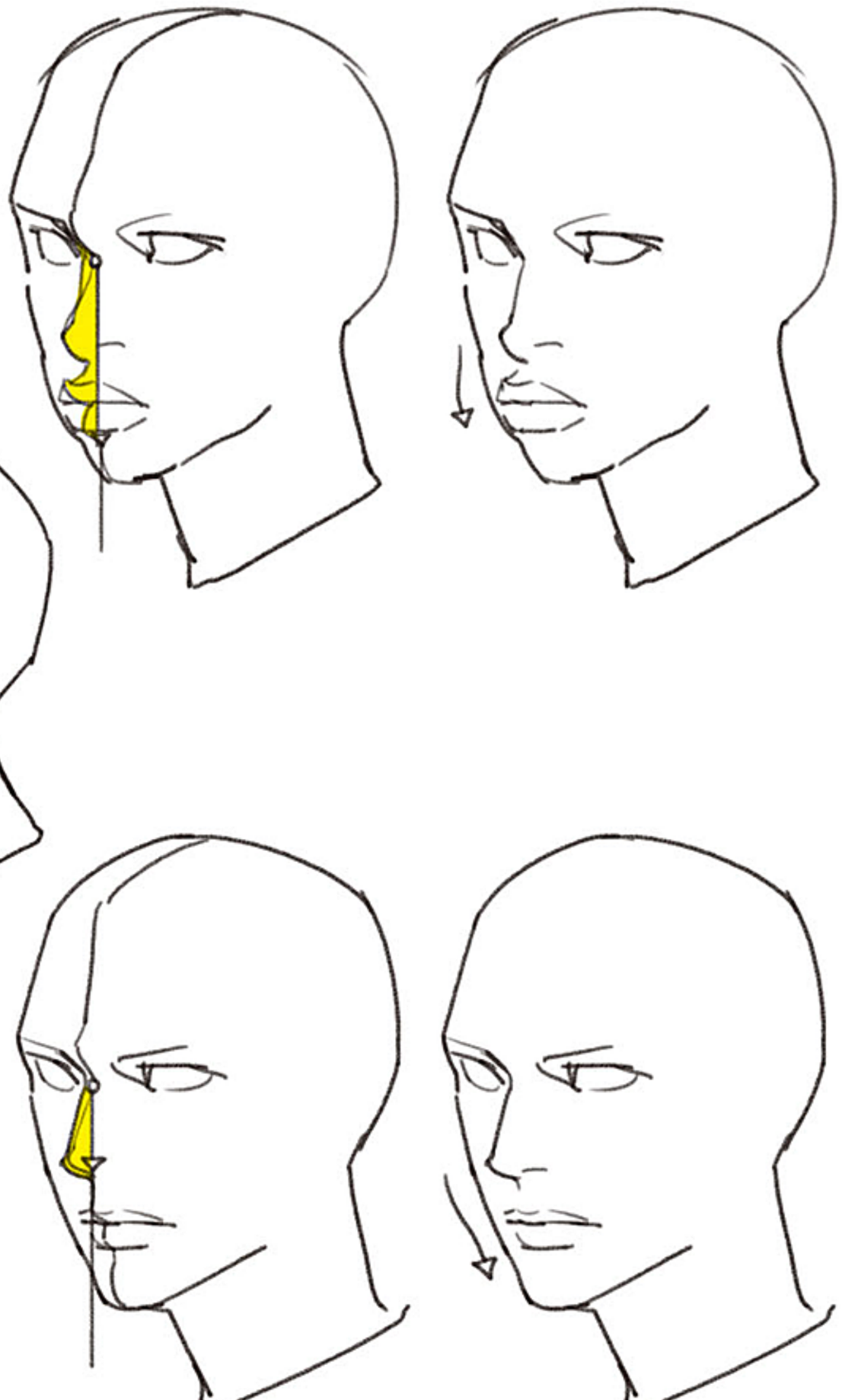
Mouth

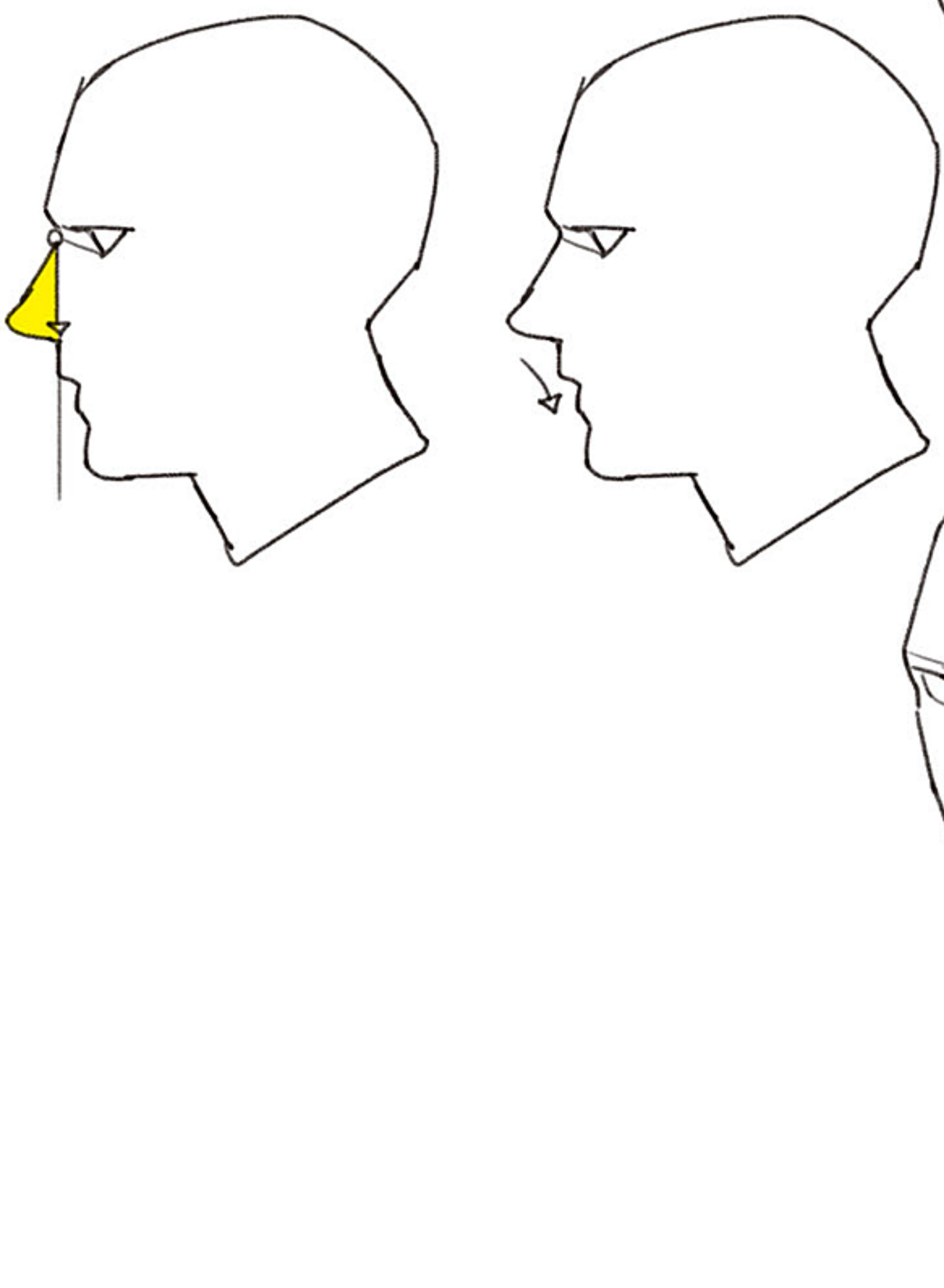


The mouth is slightly above the midpoint of the jaw length.

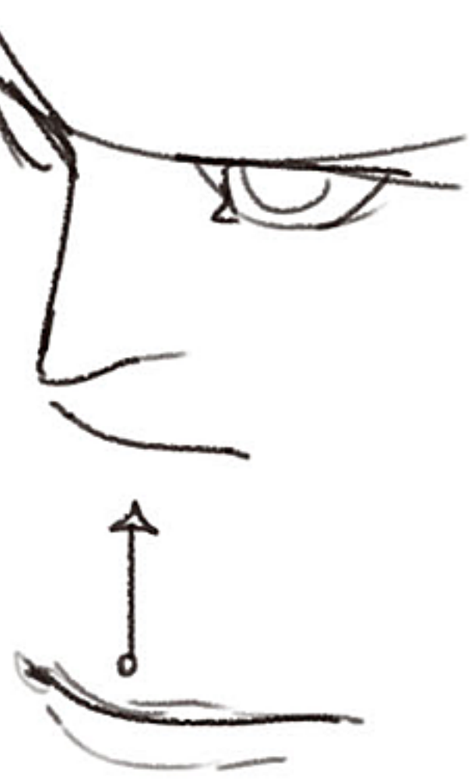


If the lip line comes up to the vertical line at the point where the nose bridge begins, the mouth appears to protrude outward. Otherwise, the mouth appears to go inward.

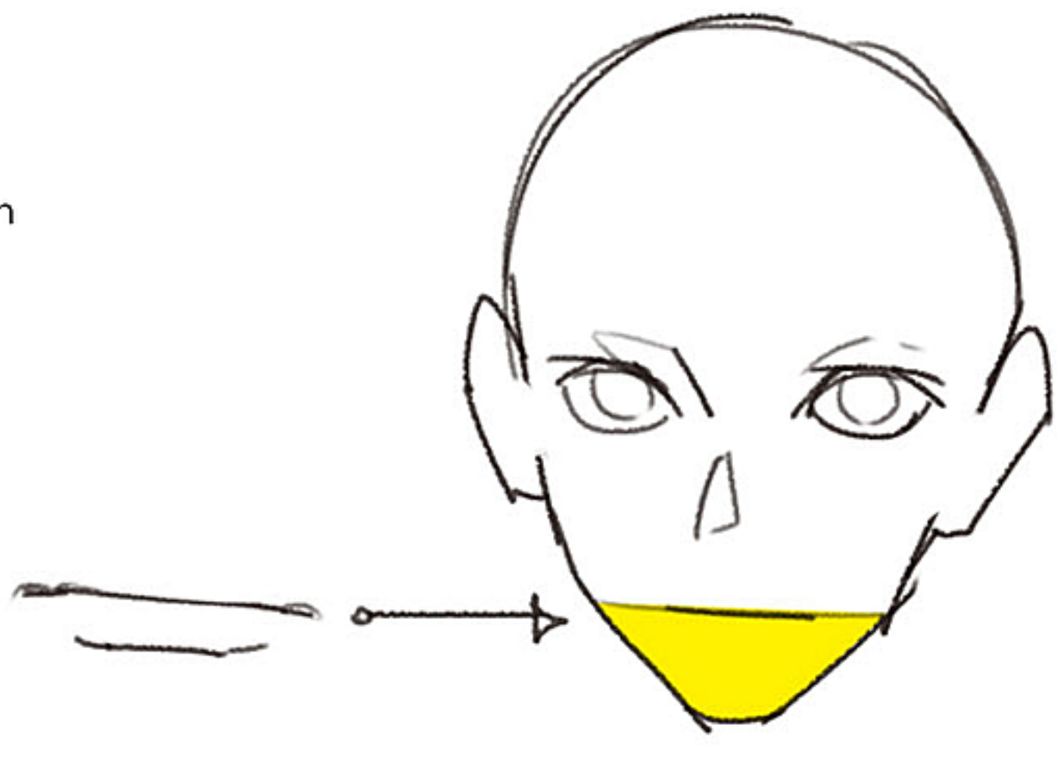




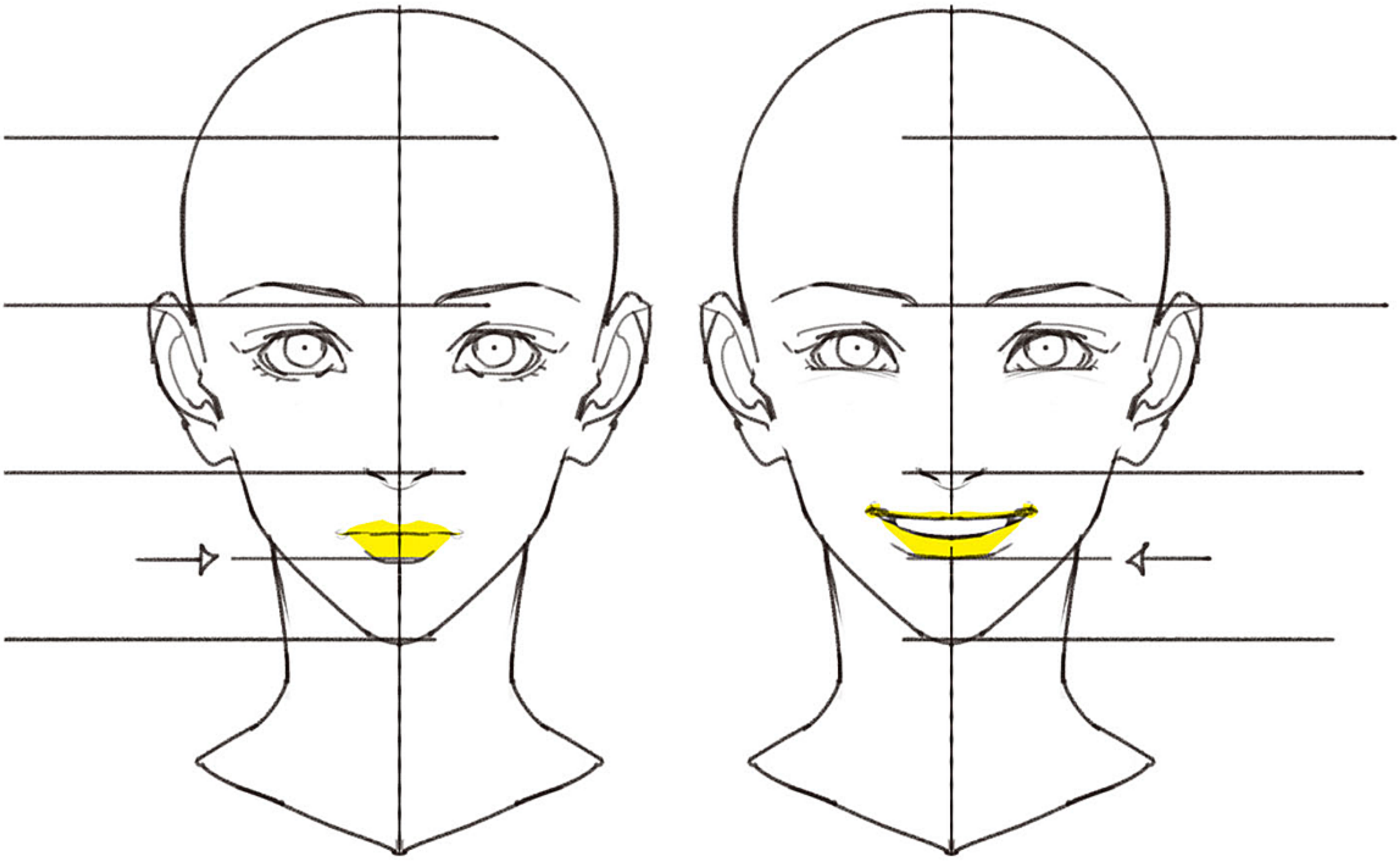
The shape of the mouth also changes depending in the angle of the face.



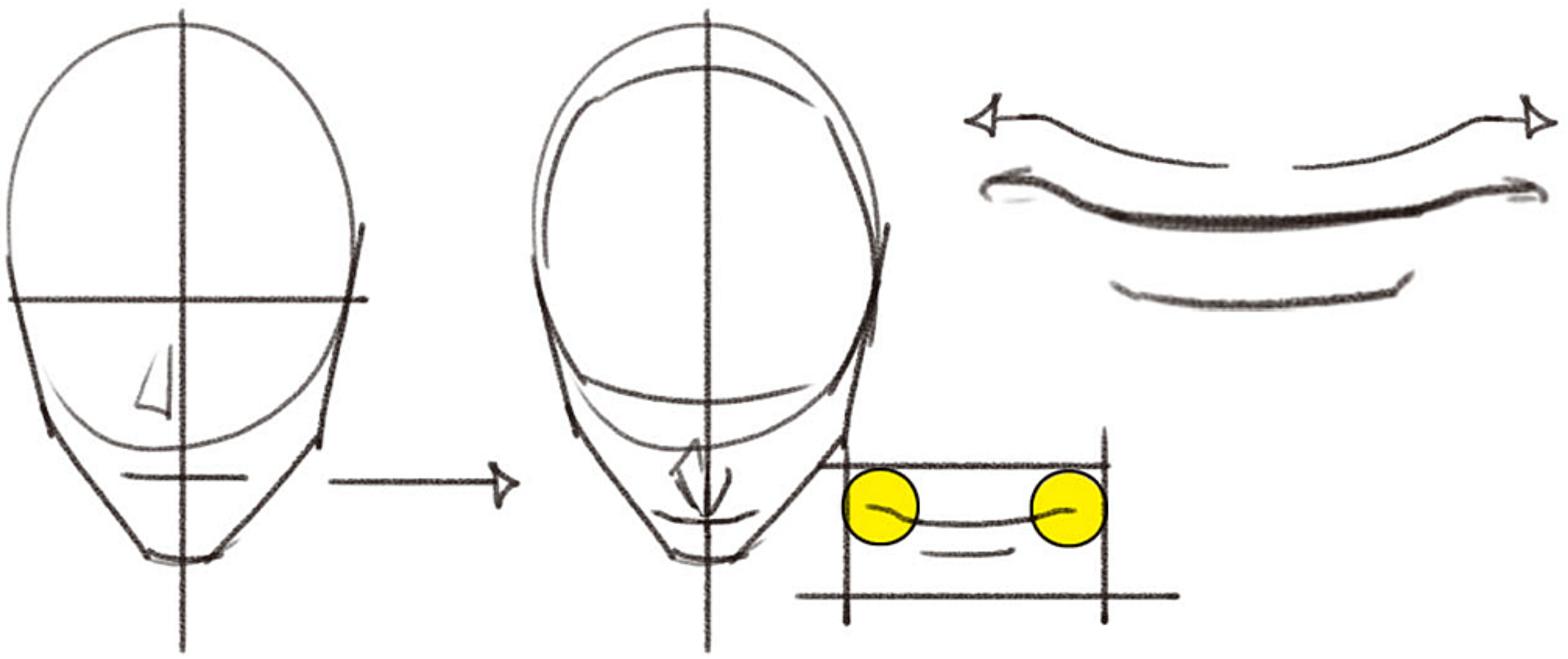
The mouth curves upward when the head is lowered and downward when the head is raised.



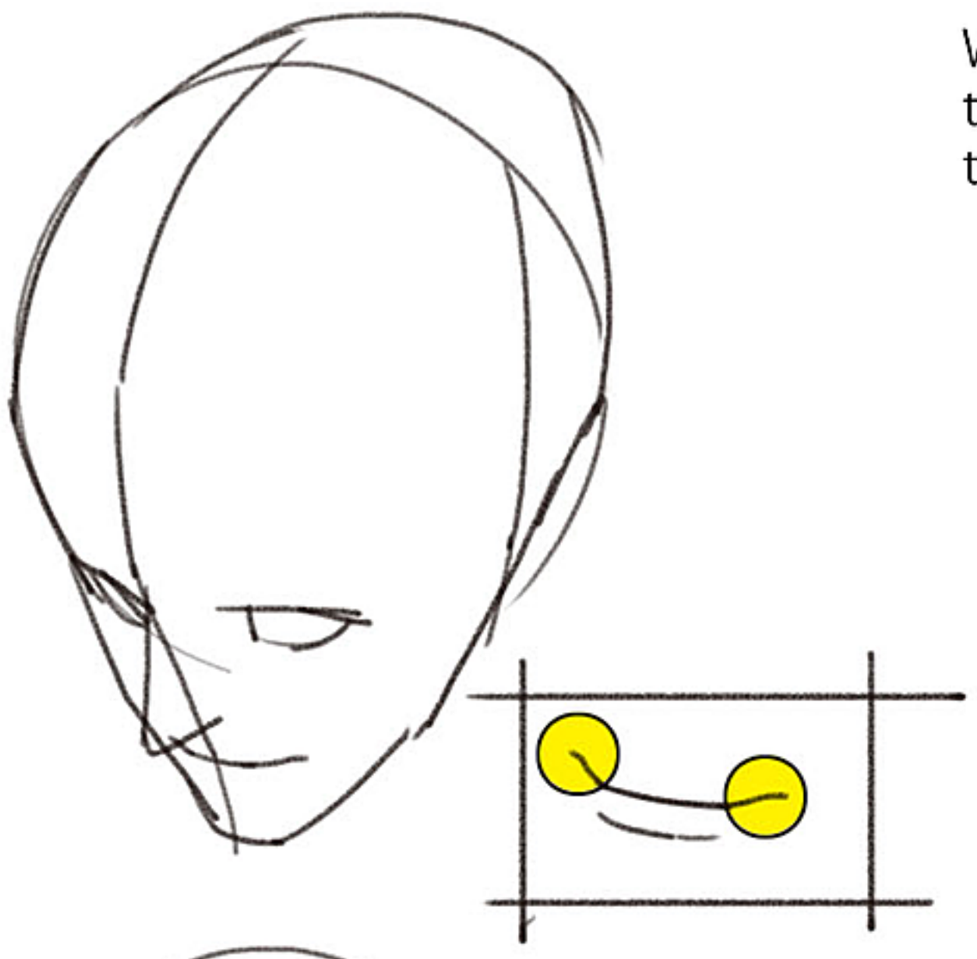
Mouth



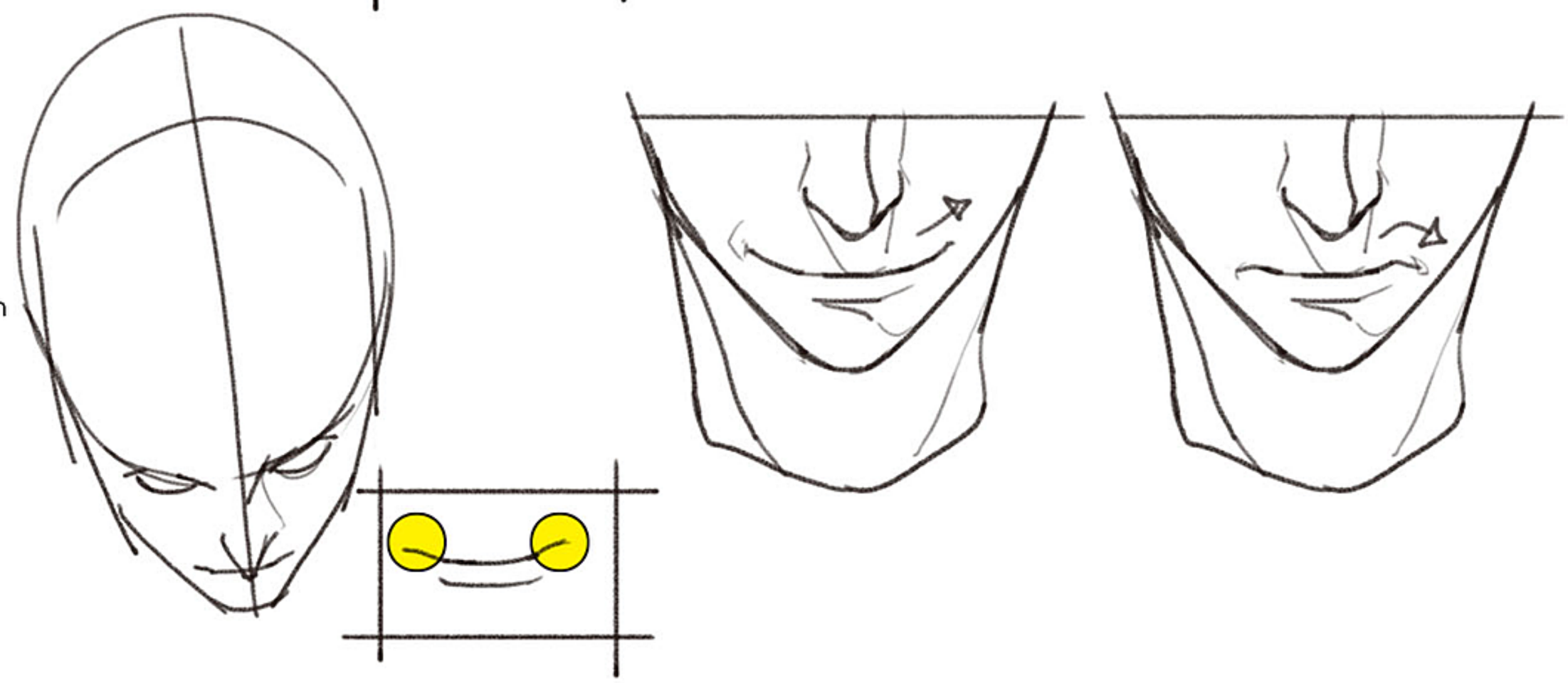
When laughing, the position of the lower lip remains unchanged, but the upper teeth are visible as the upper lip rises.



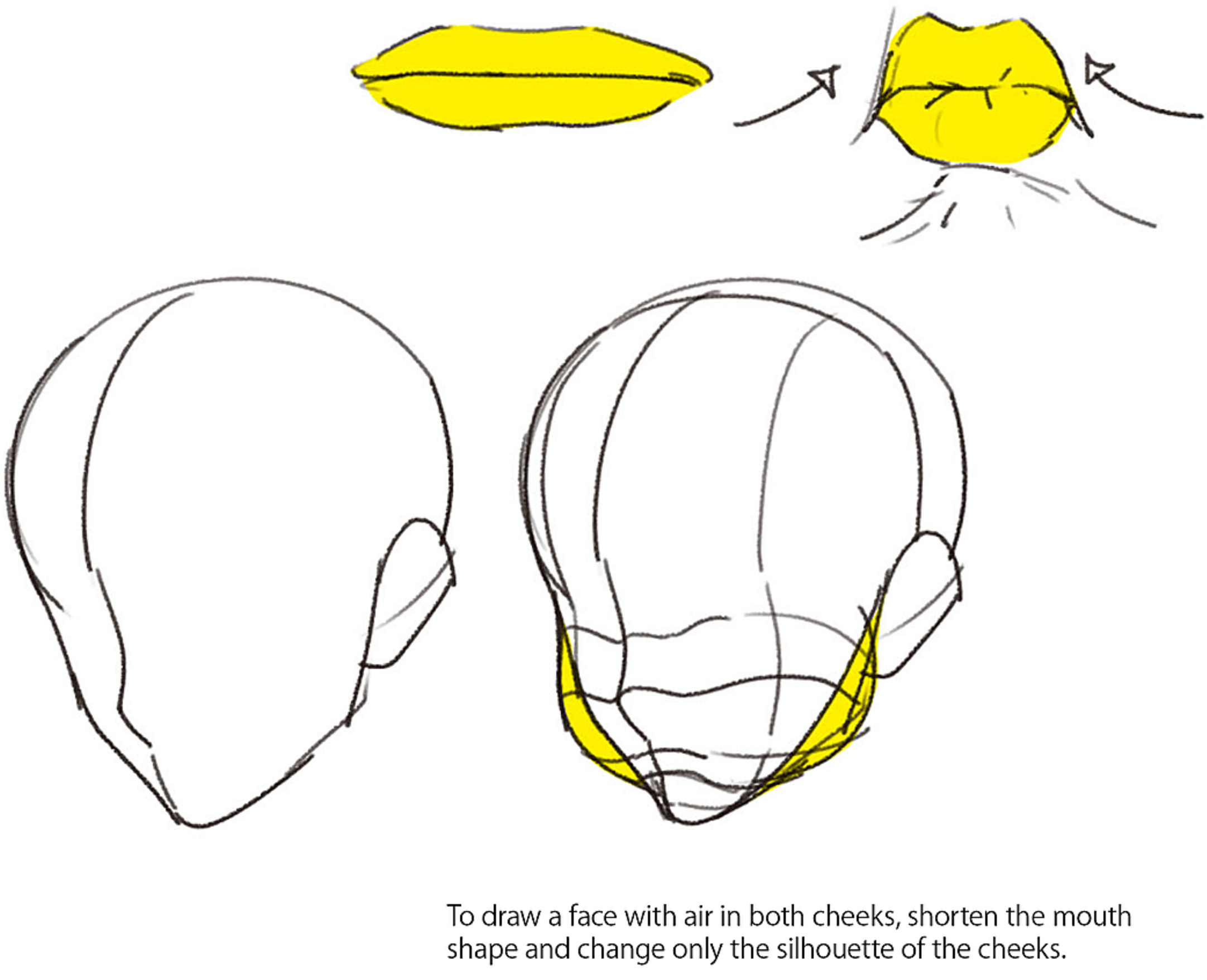
When drawing the face at a high angle, twist the corners of the mouth upwards to create a three-dimensional drawing.



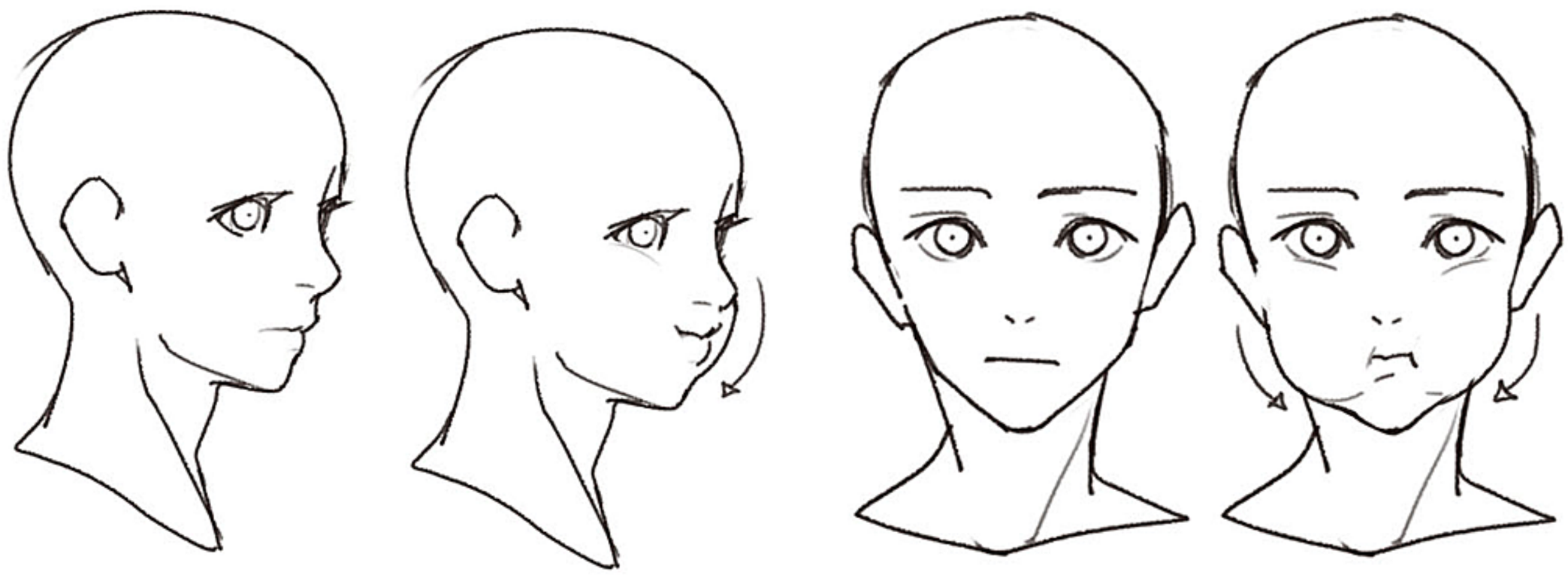
When the corners of the mouth are raised to the end, or raised and lowered, a change in facial expressions at a high angle is expressed.



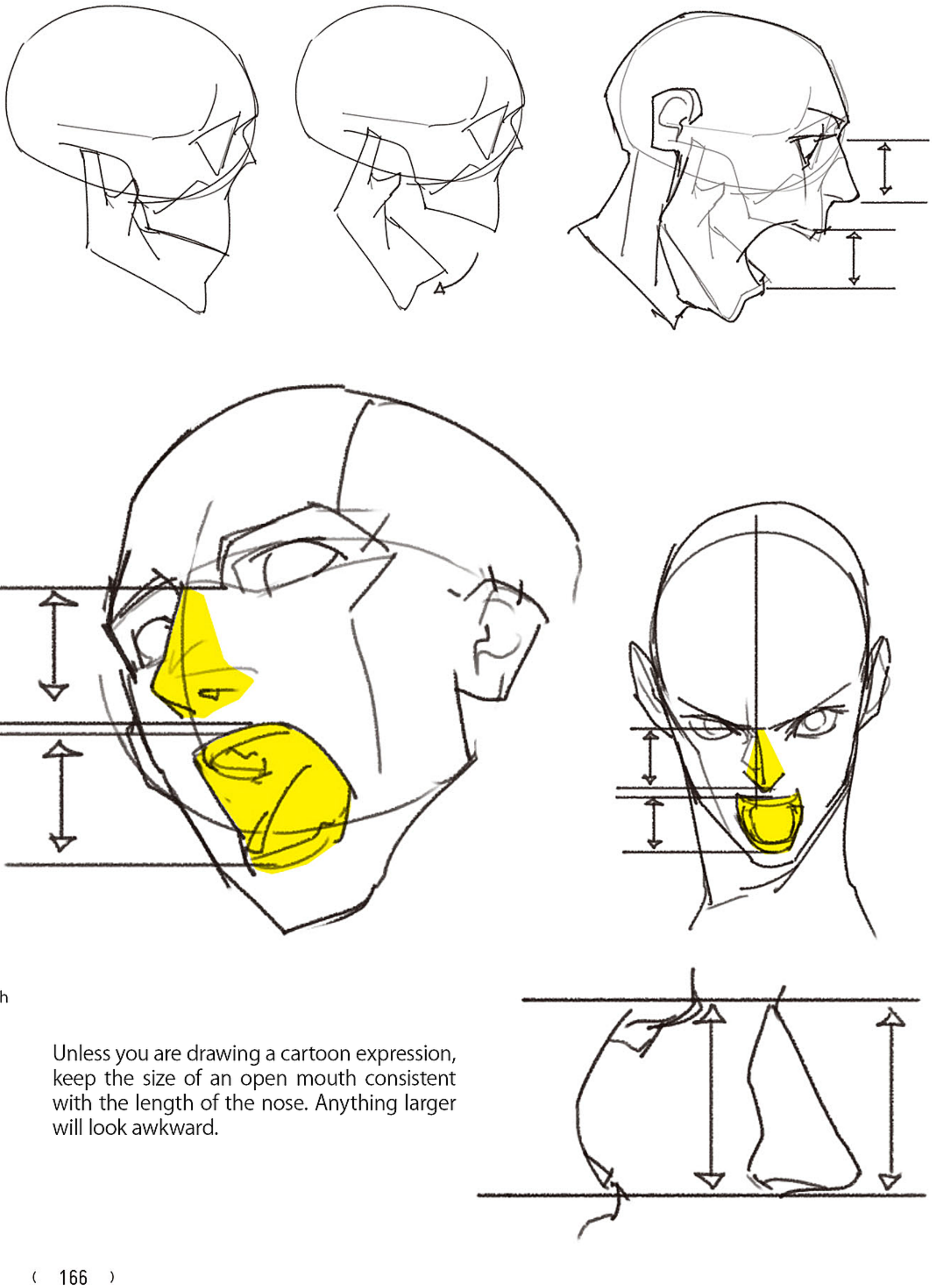
Mouth

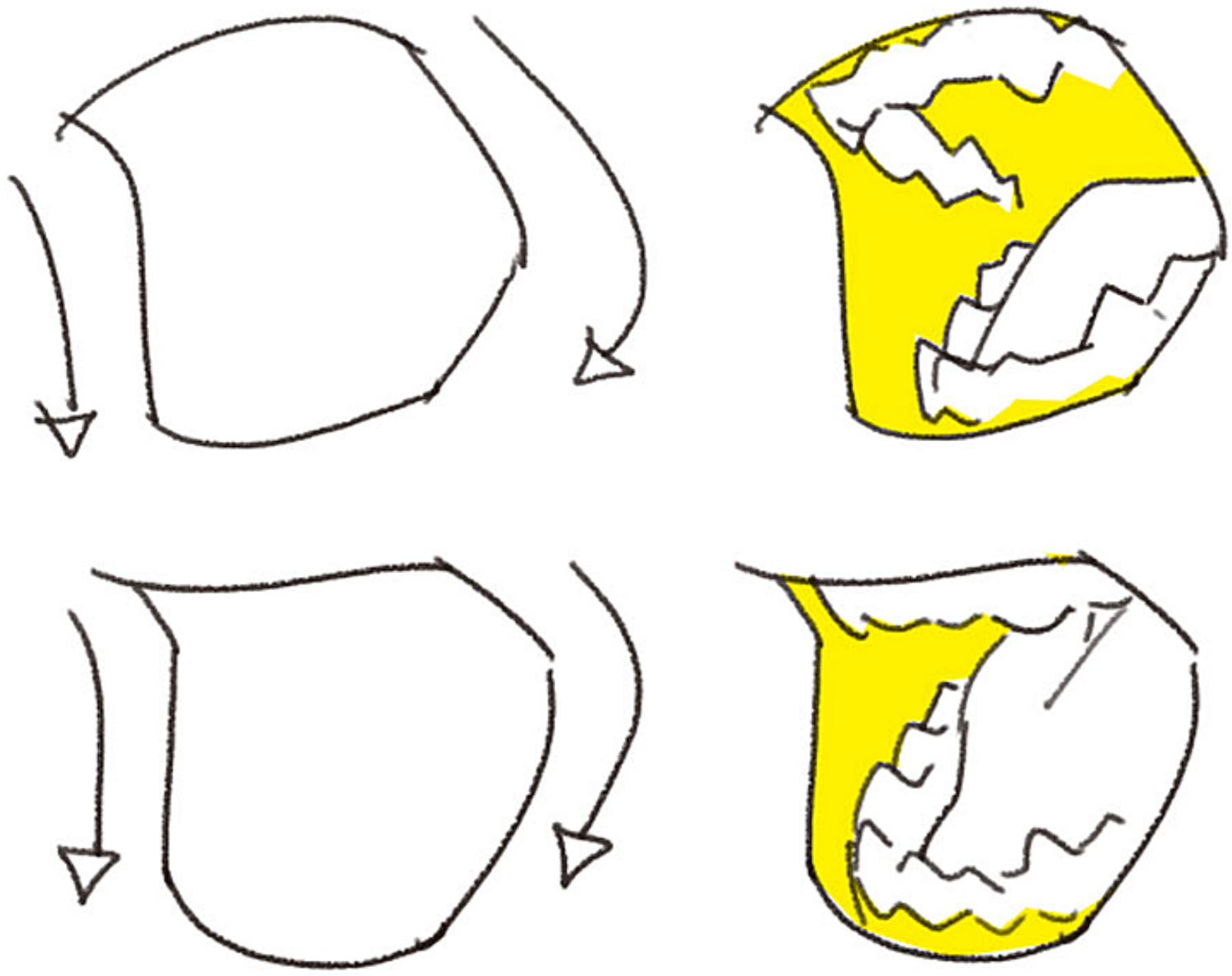


To draw a face with air in both cheeks, shorten the mouth shape and change only the silhouette of the cheeks.

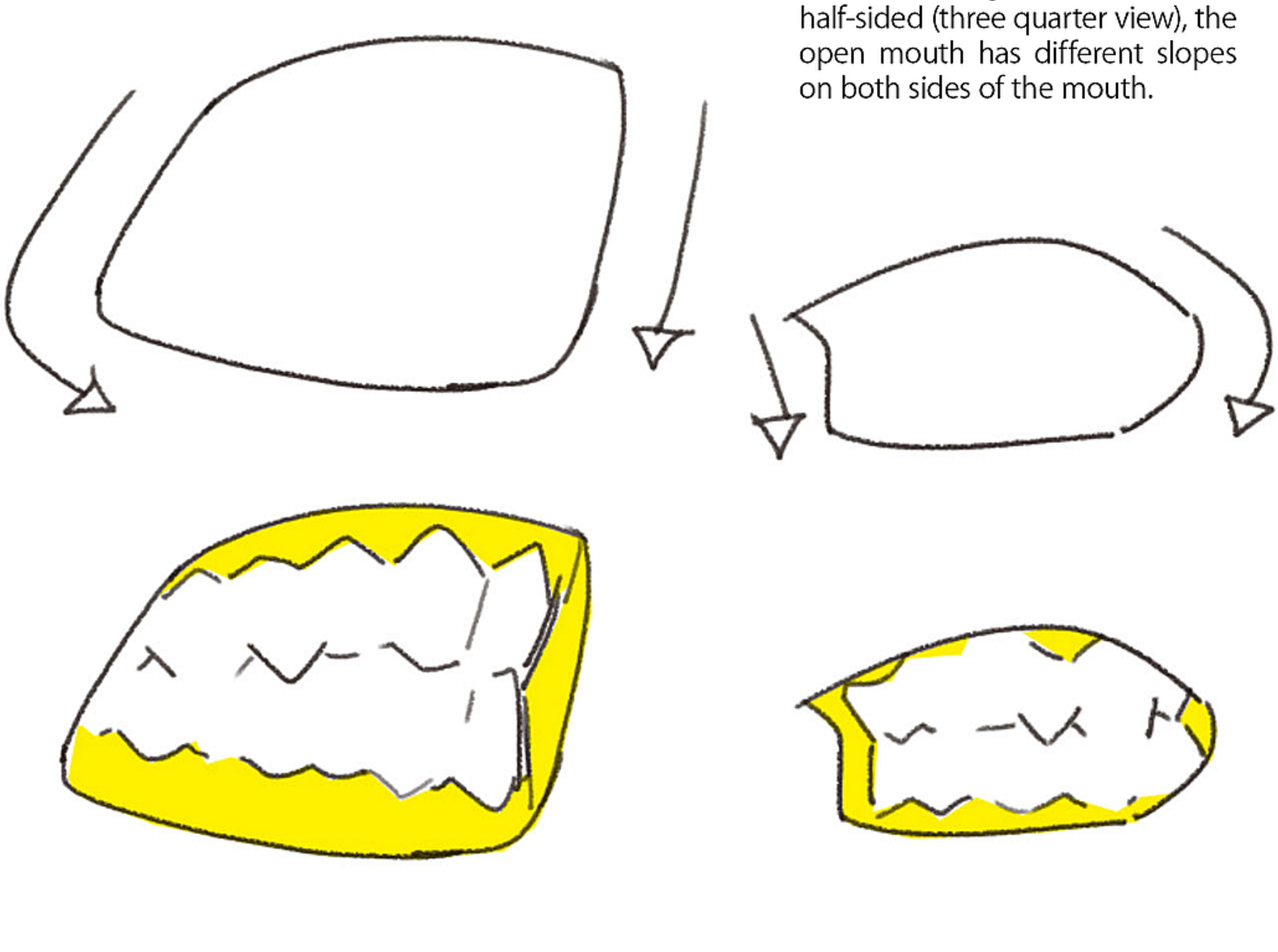


Unless you are drawing a cartoon expression, keep the size of an open mouth consistent with the length of the nose. Anything larger will look awkward.



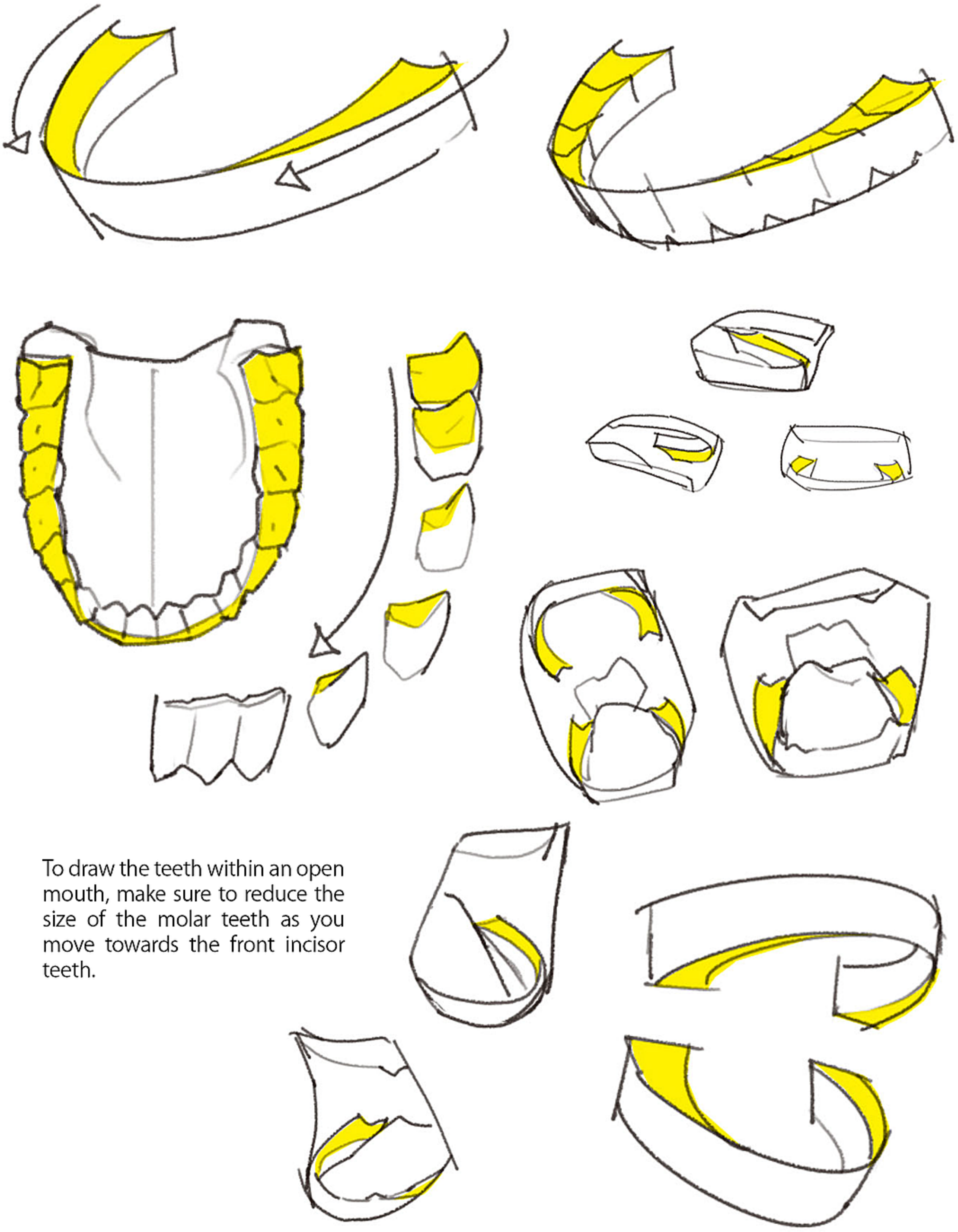


When the angle of the face is half-sided (three quarter view), the open mouth has different slopes on both sides of the mouth.

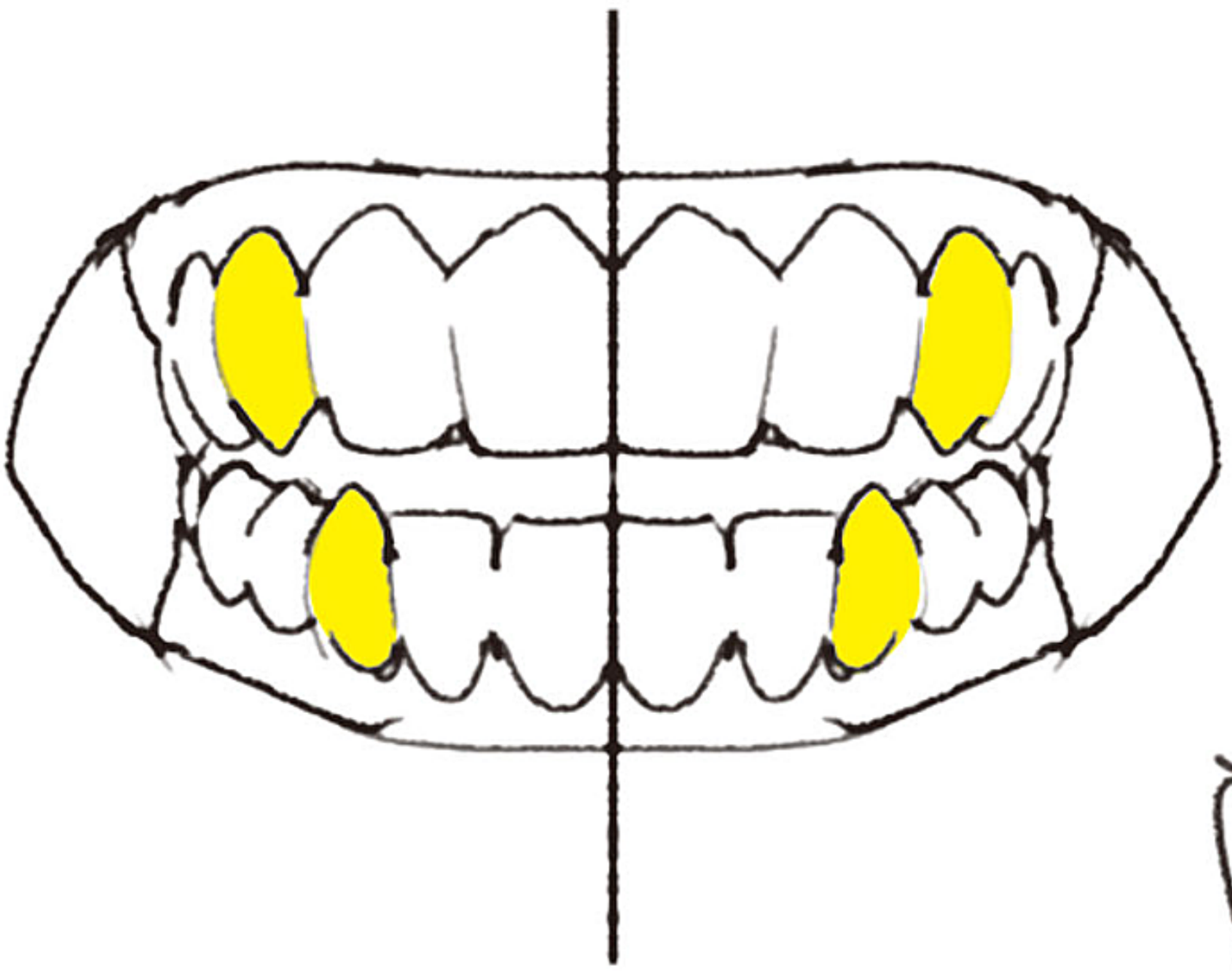


Mouth

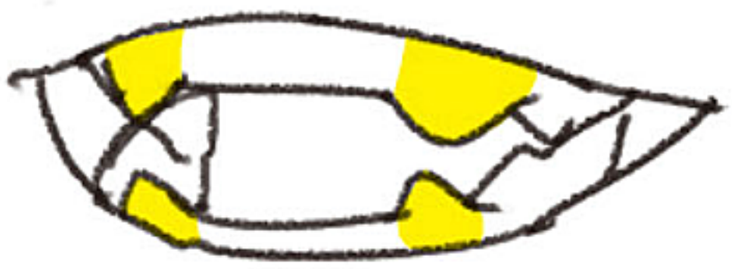
Regarding an open mouth, the upper teeth are mainly seen from a low angle, and the lower teeth are mainly seen from a high angle.

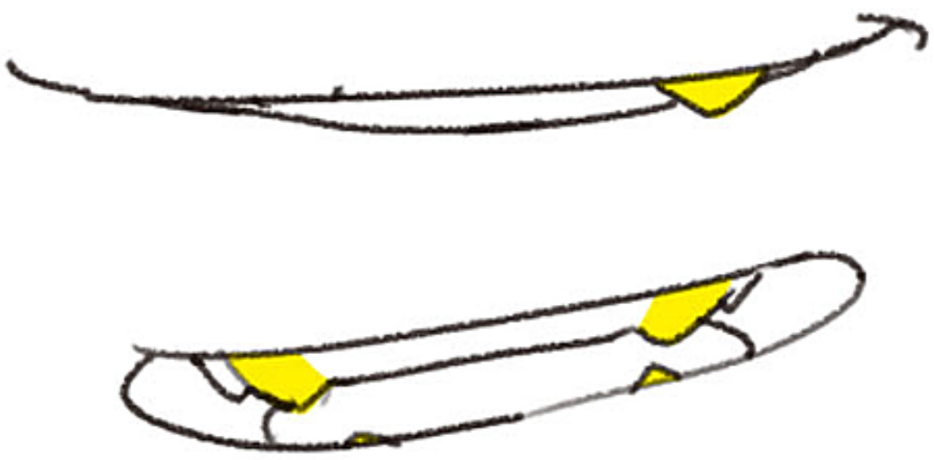


To draw the teeth within an open mouth, make sure to reduce the size of the molar teeth as you move towards the front incisor teeth.



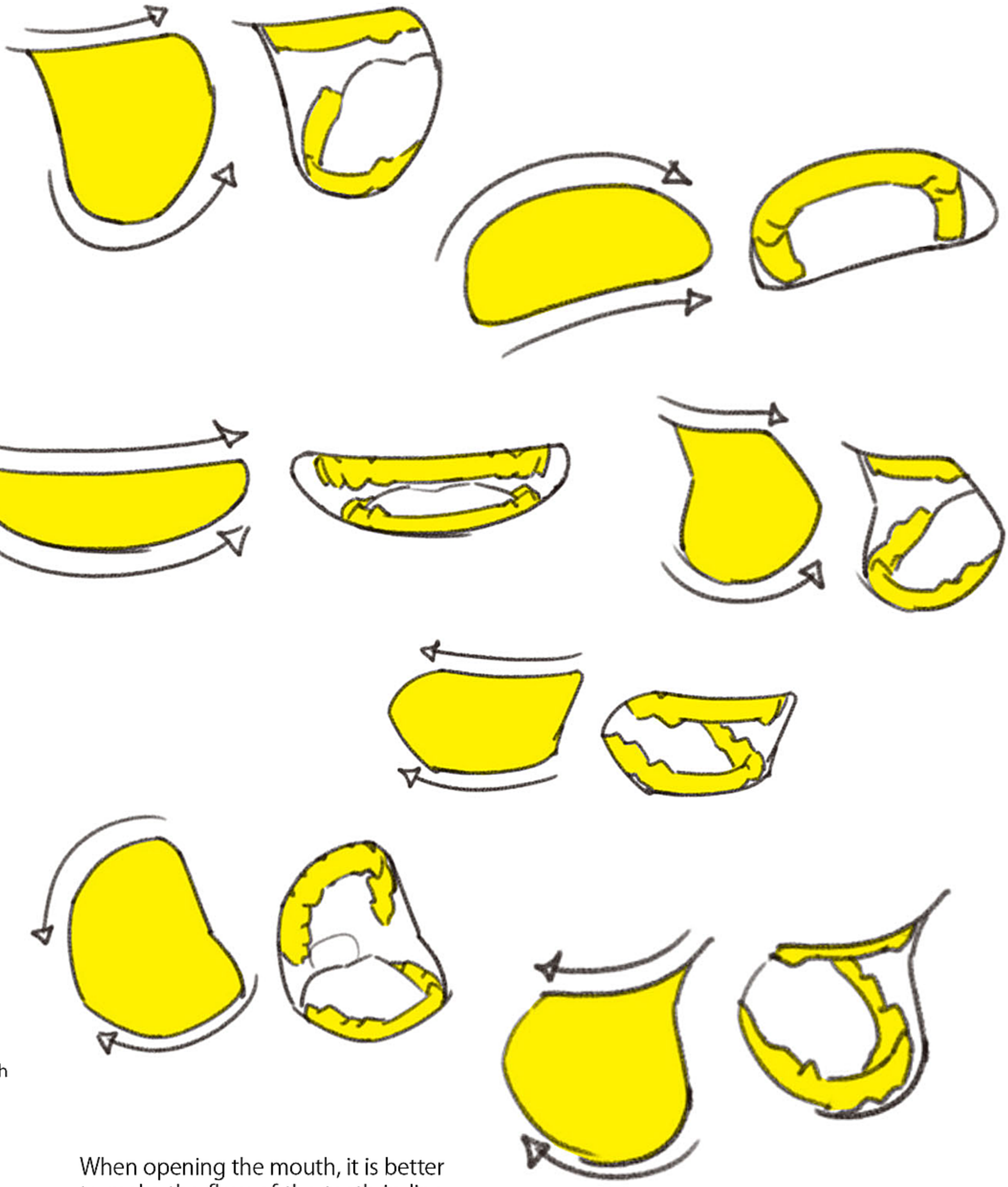
To draw teeth accurately, it helps to emphasize the canine teeth. These are positioned as the third teeth from the center.





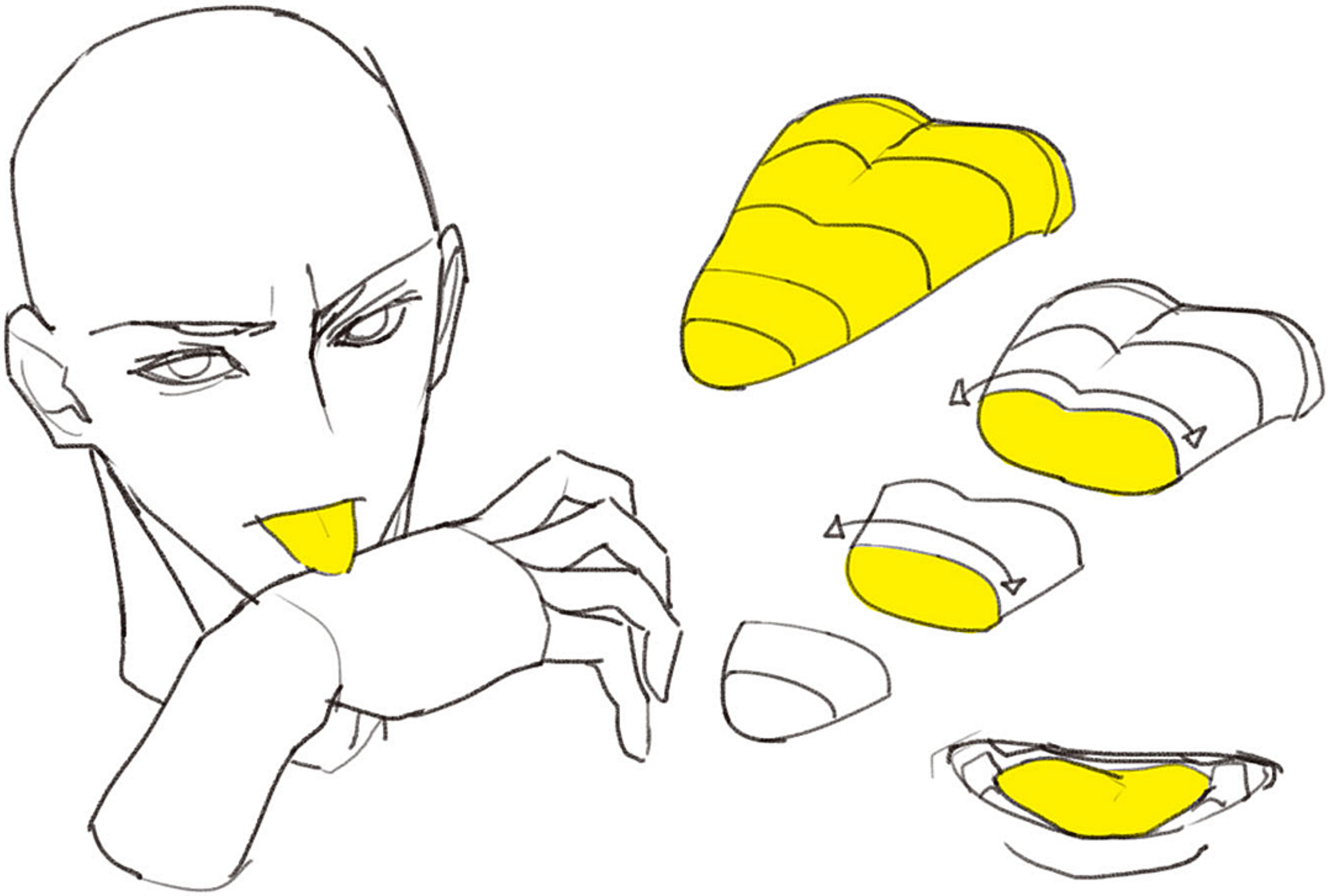
Mouth

When the mouth is wide open, the space at the end of the mouth is set in a triangular shape.

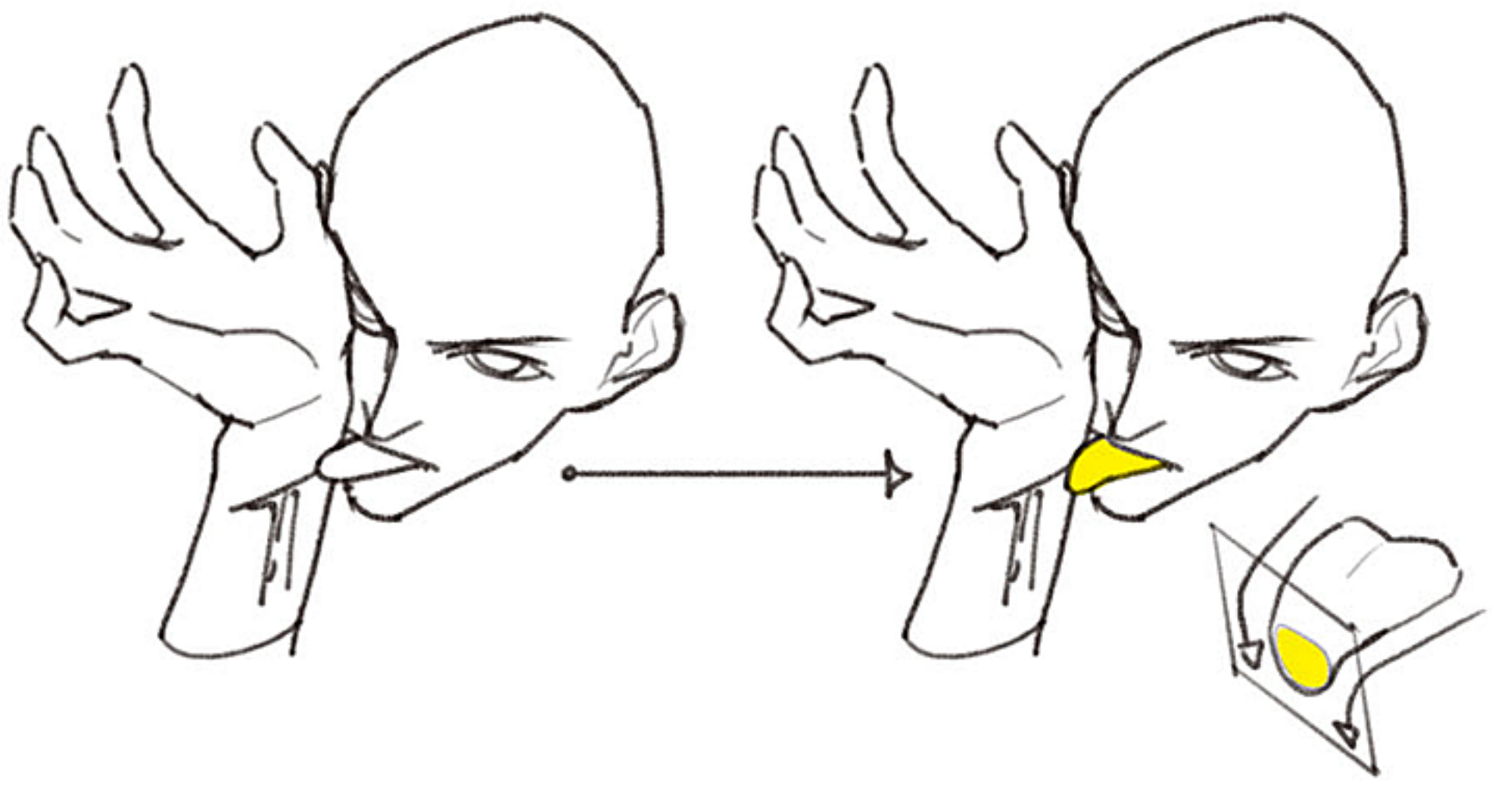


Mouth

When opening the mouth, it is better to make the flow of the teeth in line with the upper and lower silhouette lines of the mouth.

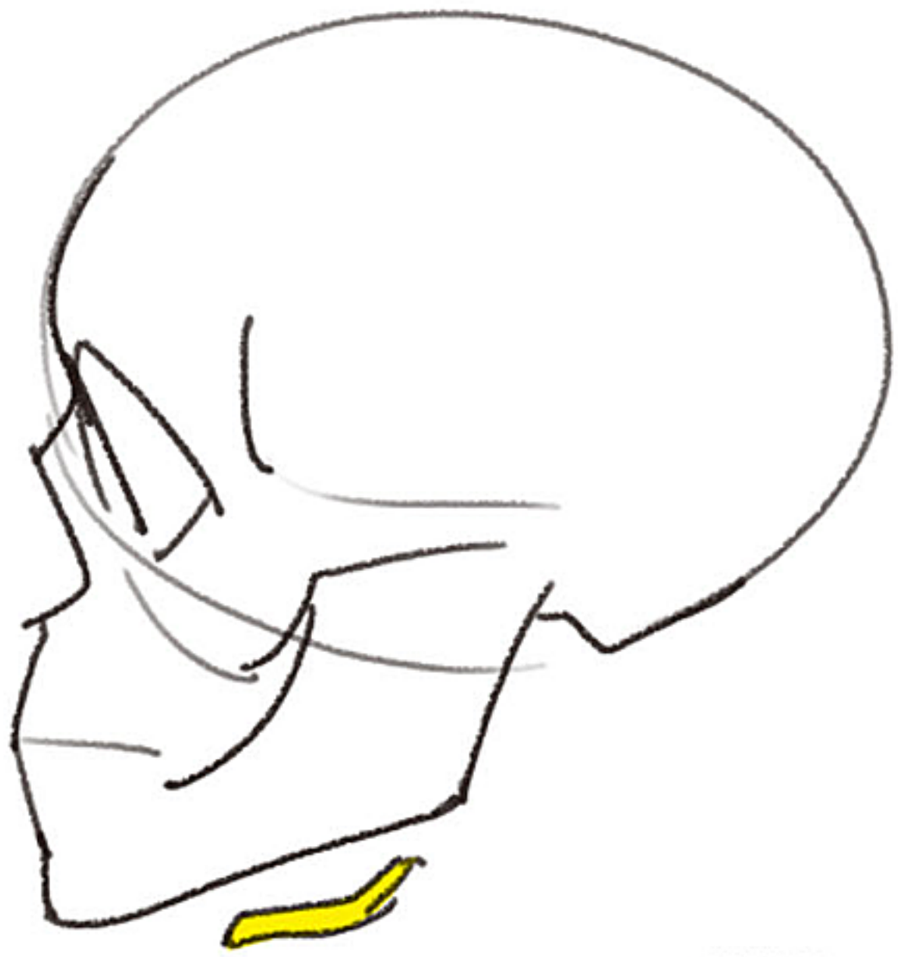


The inner part of the tongue is curved by drawing a line in the middle. As Jt comes to the tip of the tongue, the middle line disappears and the tongue becomes thinner.

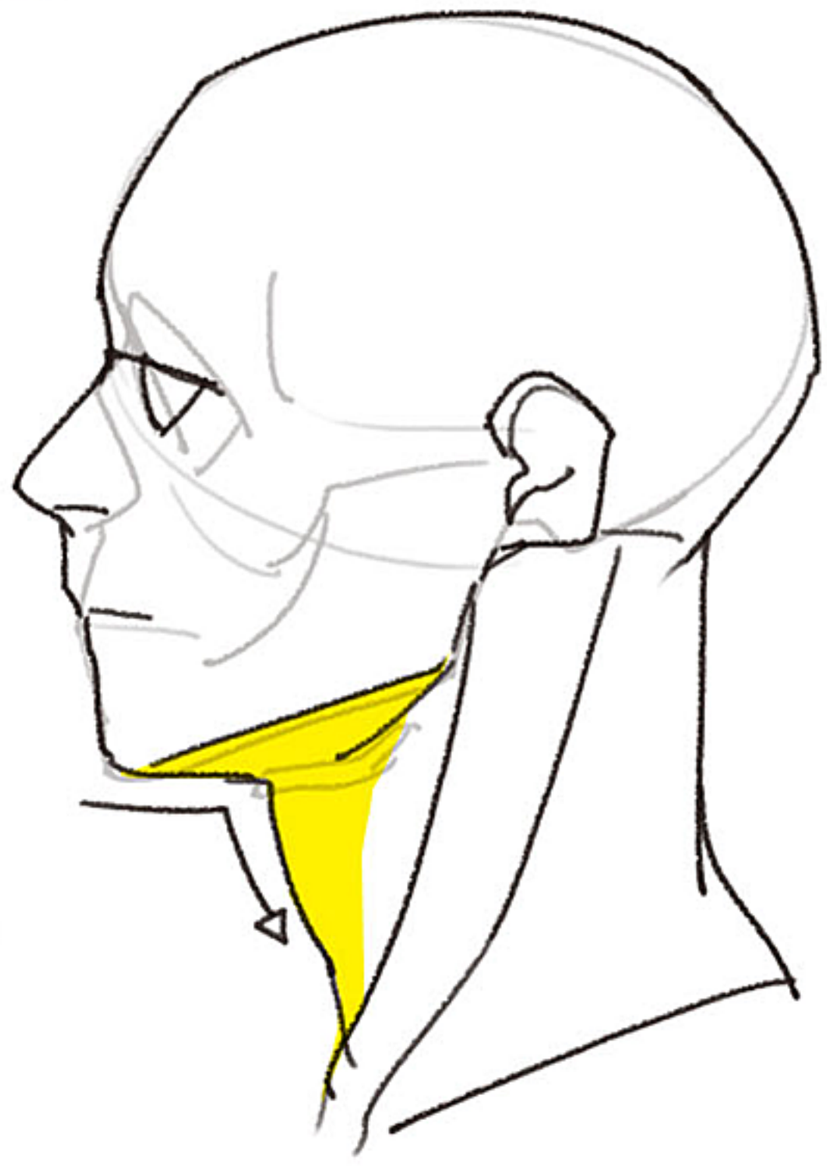


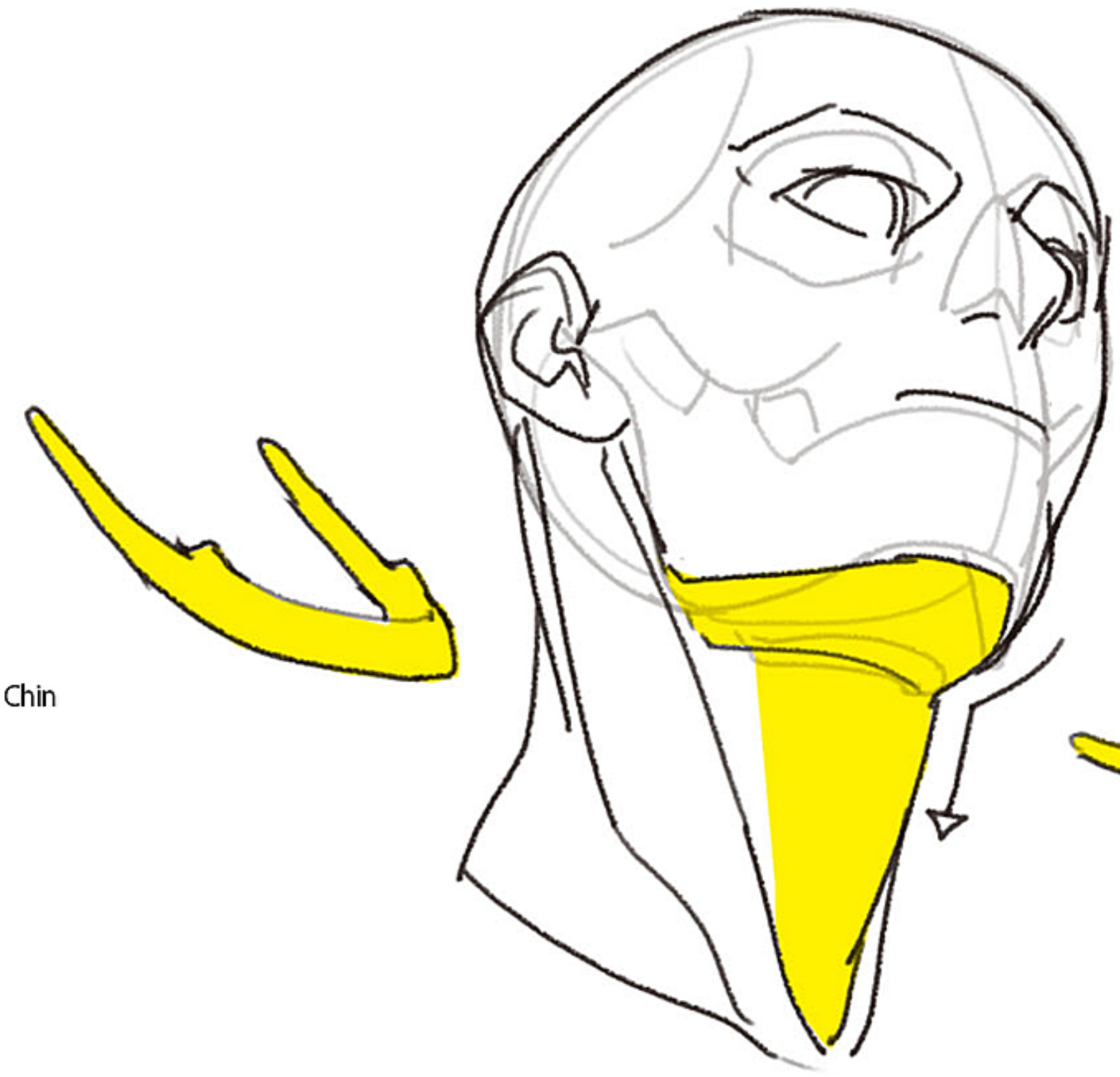
When the tongue touches something, slightly bend the tip of the tongue.

Chin

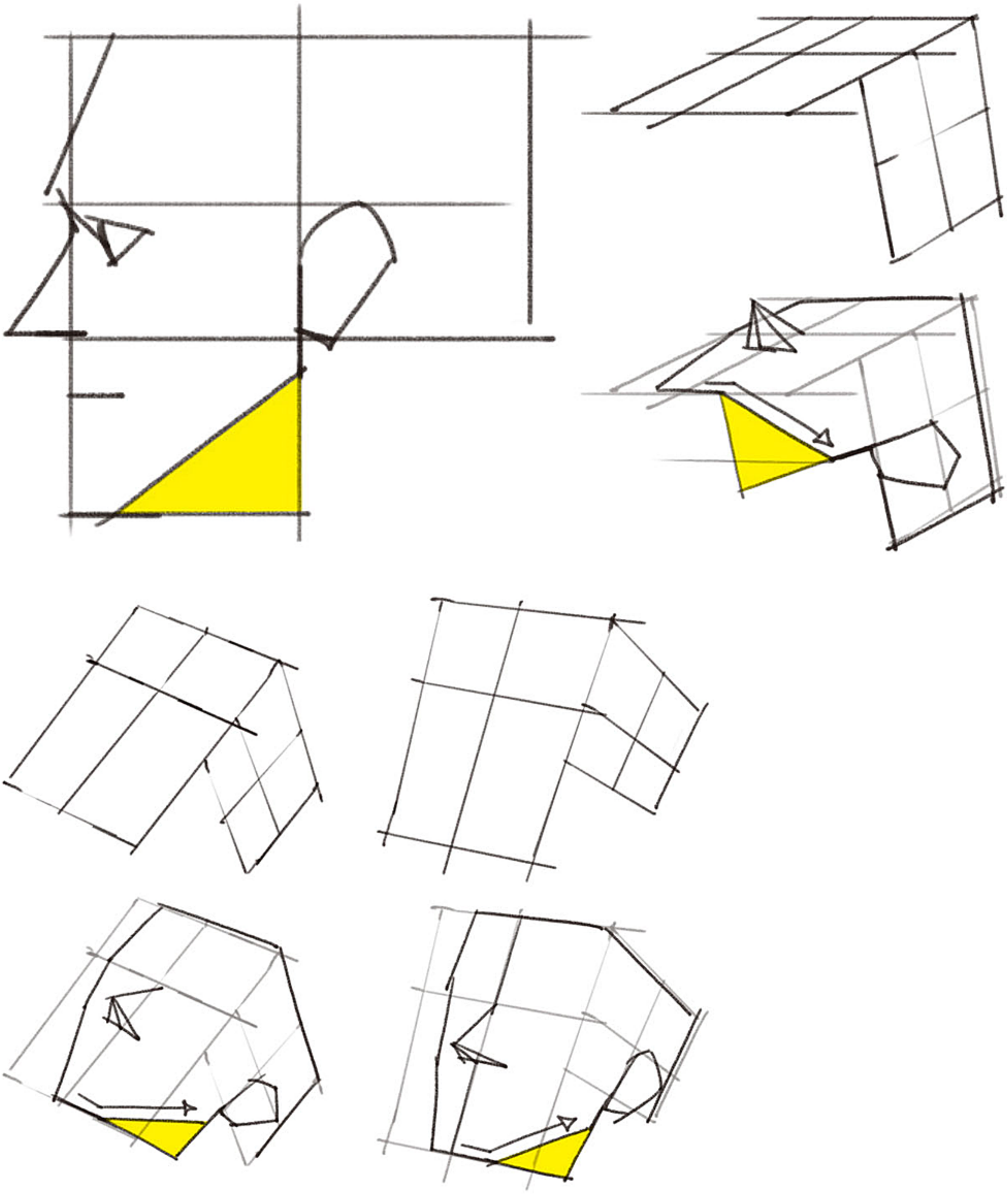


The tongue bone located under the chin creates a structure that is bent at the border of the face and neck.

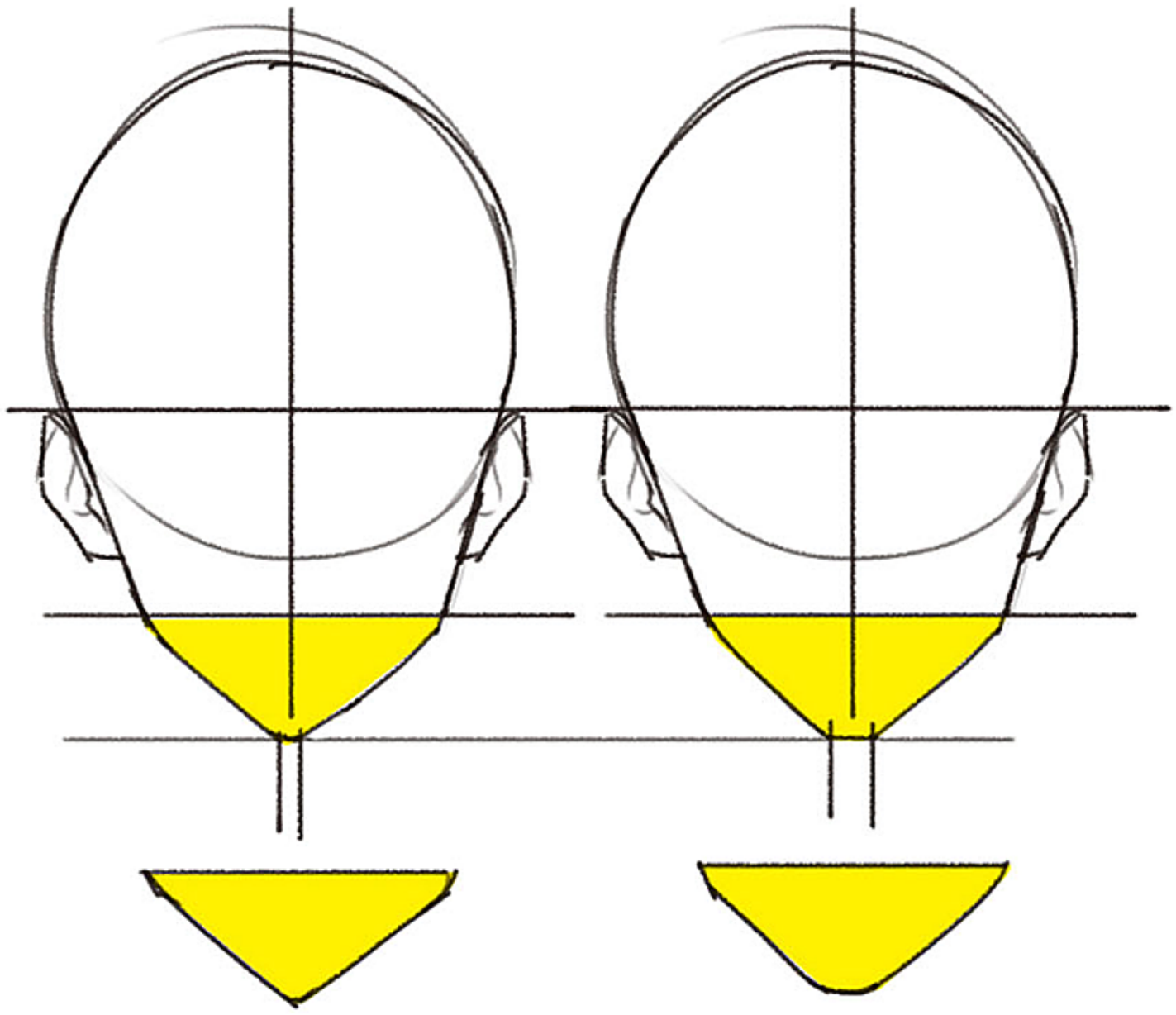




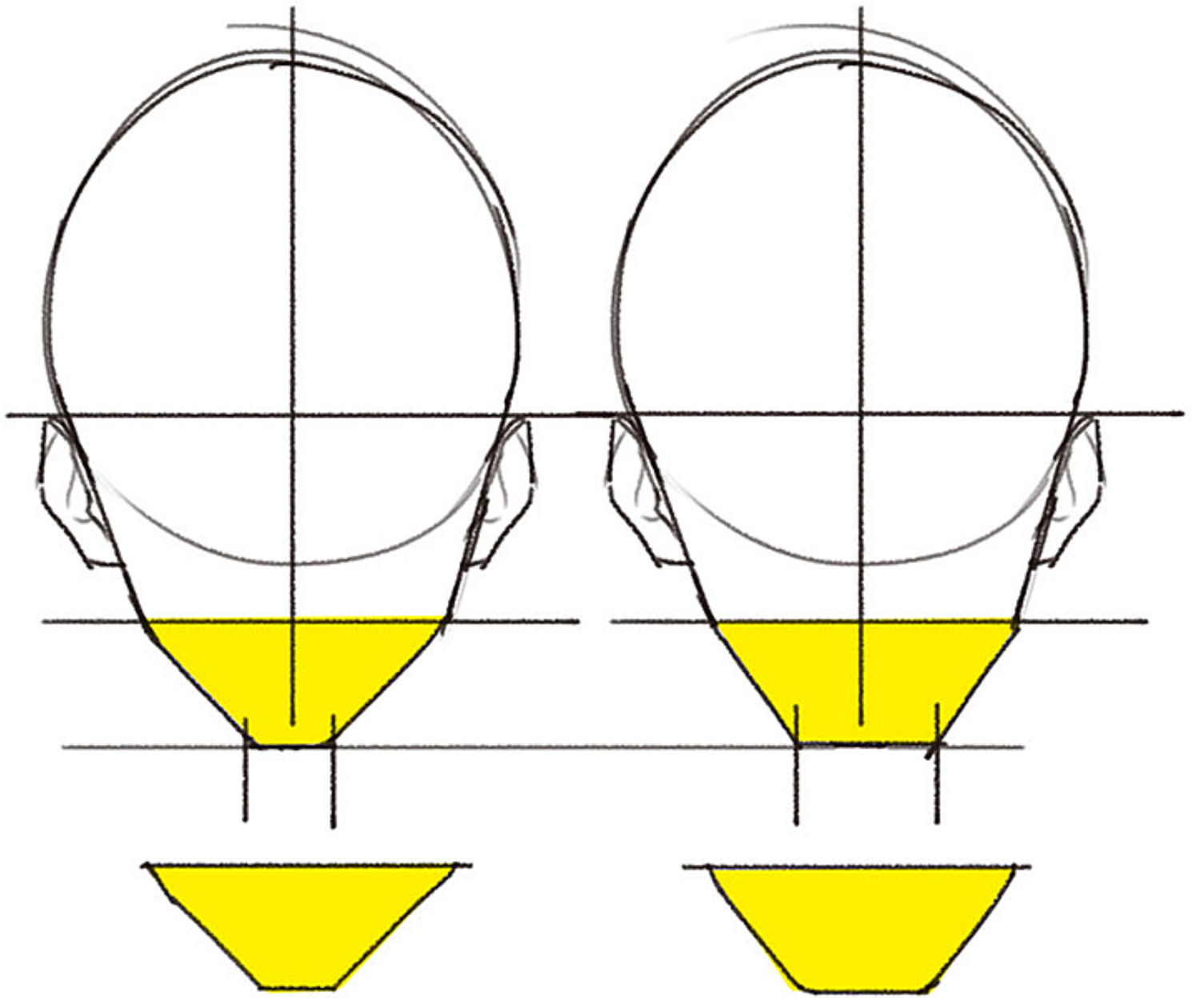
Chin



The angle at which the chin bends when the facc is lifted is the same as the angle of the triangle that occurs when a dagonal line is drawn from the chin to the ear.

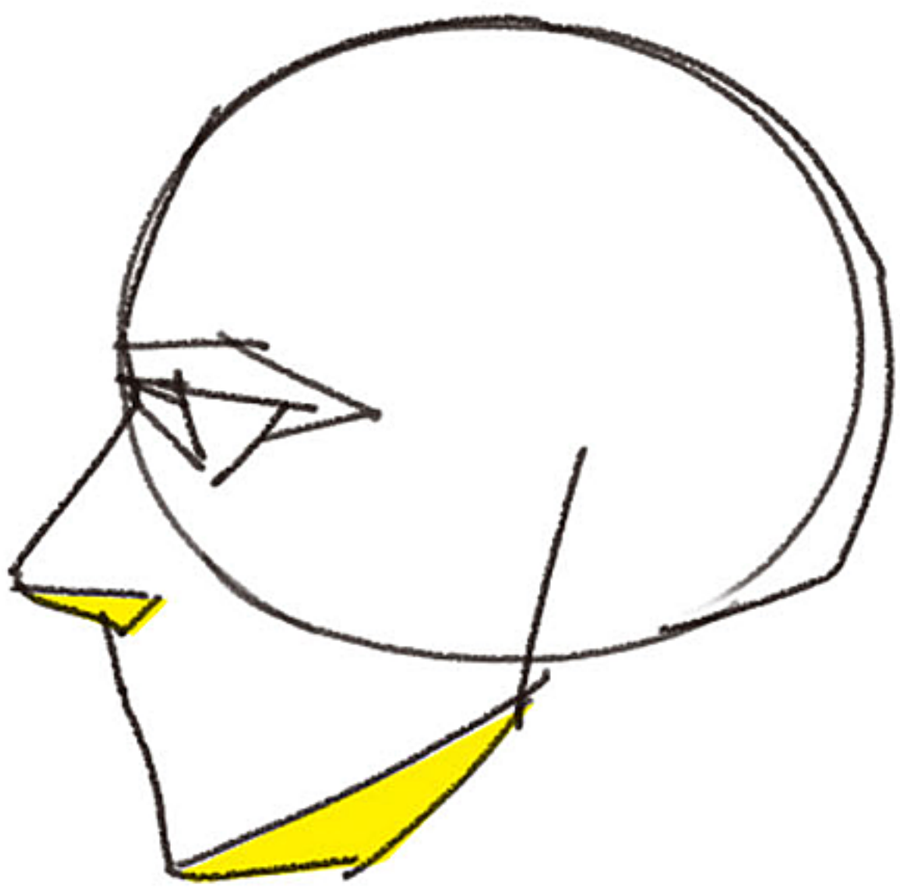


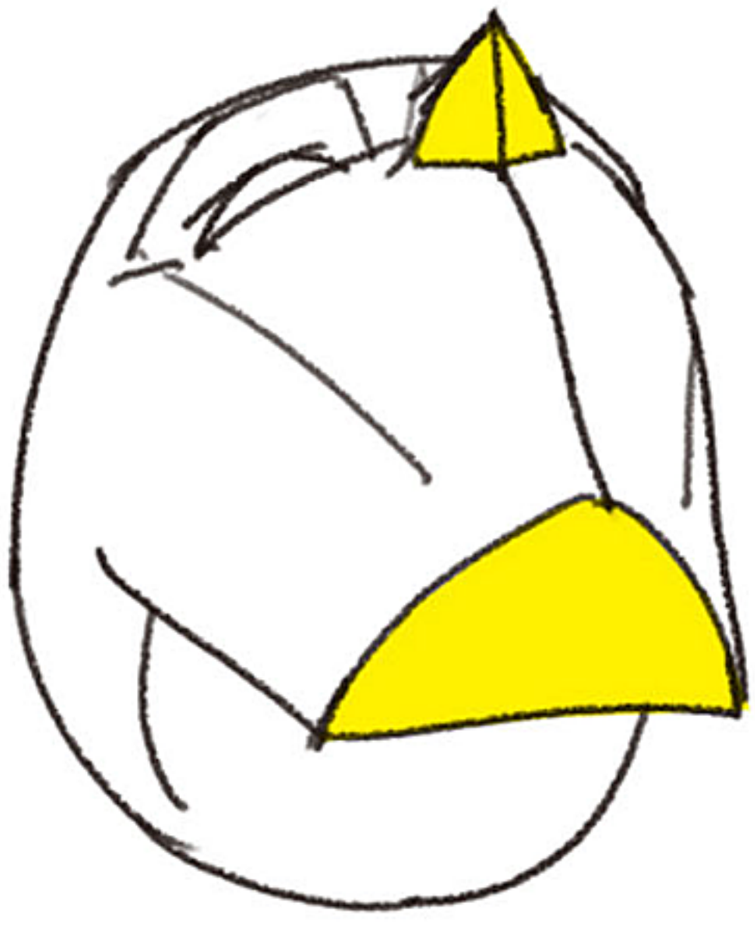
It is easy to express various facial shapes with just the area of the chin.

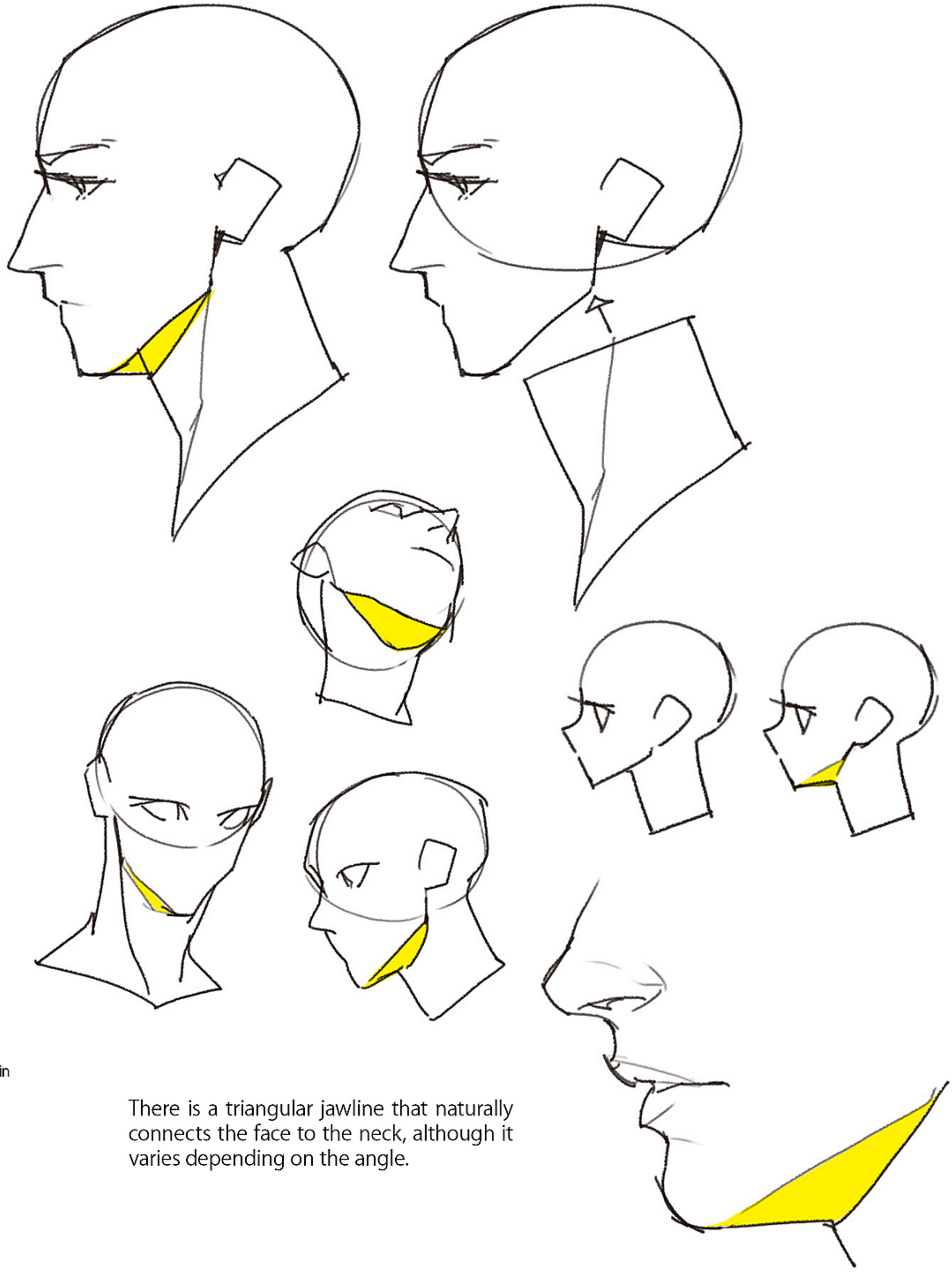


Chin

The more the underside of the nose is seen, the more the underside of the chin is seen from the same angle. On the contrary, if the underside of the nose is seen obliquoly, the underside of the chin is also seen at a similar angle.







Chin

There is a triangular jawline that naturally connects the face to the neck, although it varies depending on the angle.

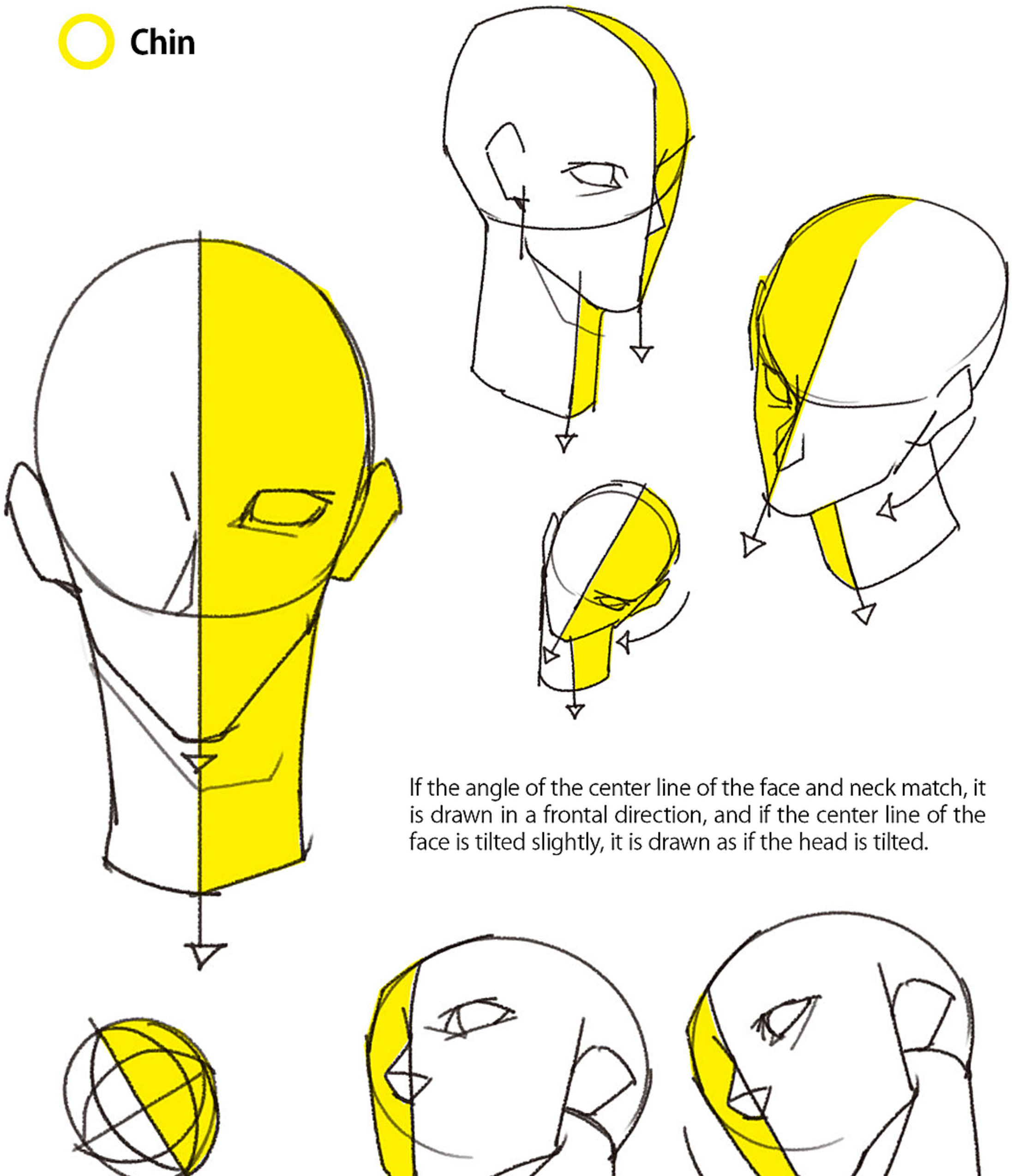
As the drawing style simplifies, it is better to omit the jawline of the raised head.

Depending on the drawing style, the area under the chin may be simply omitted when the angle is low.

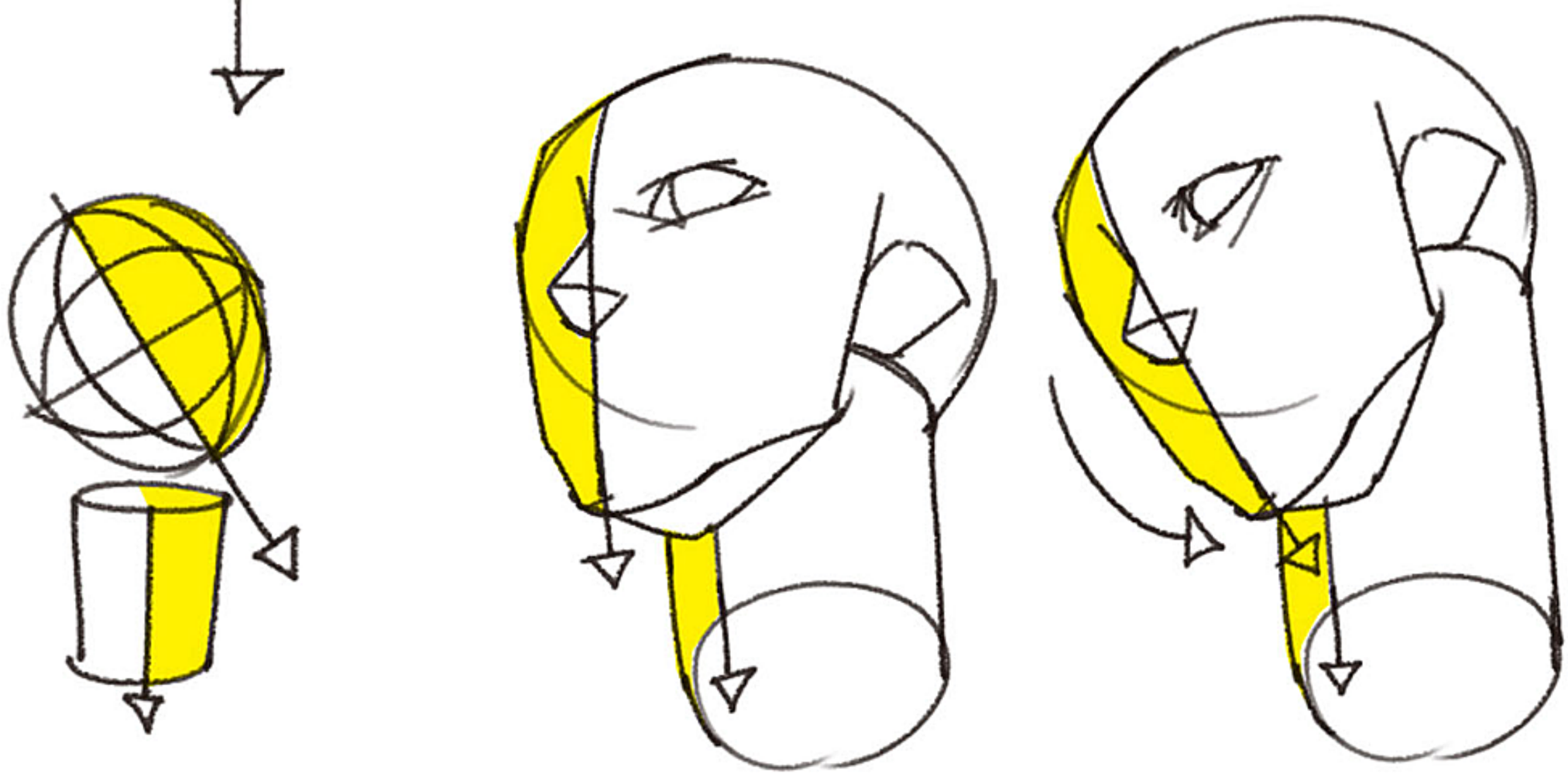
Chin

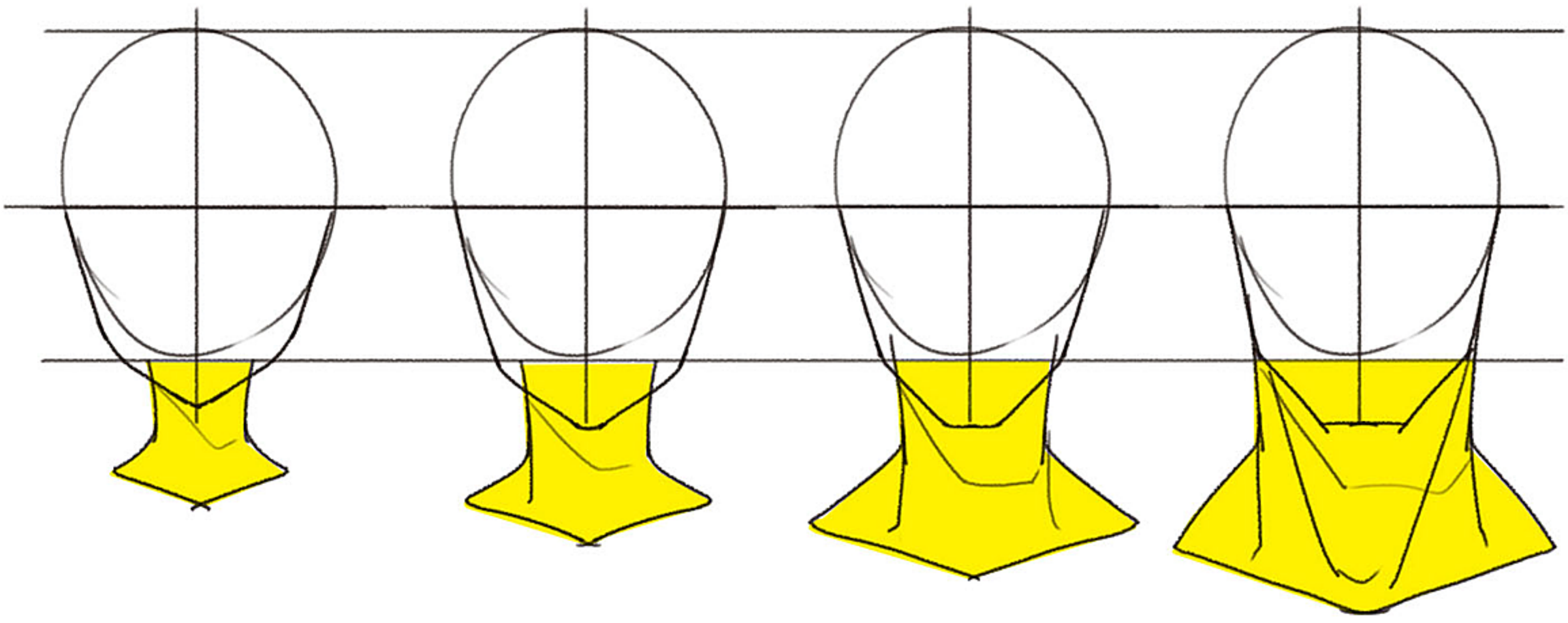
Neck

Chin



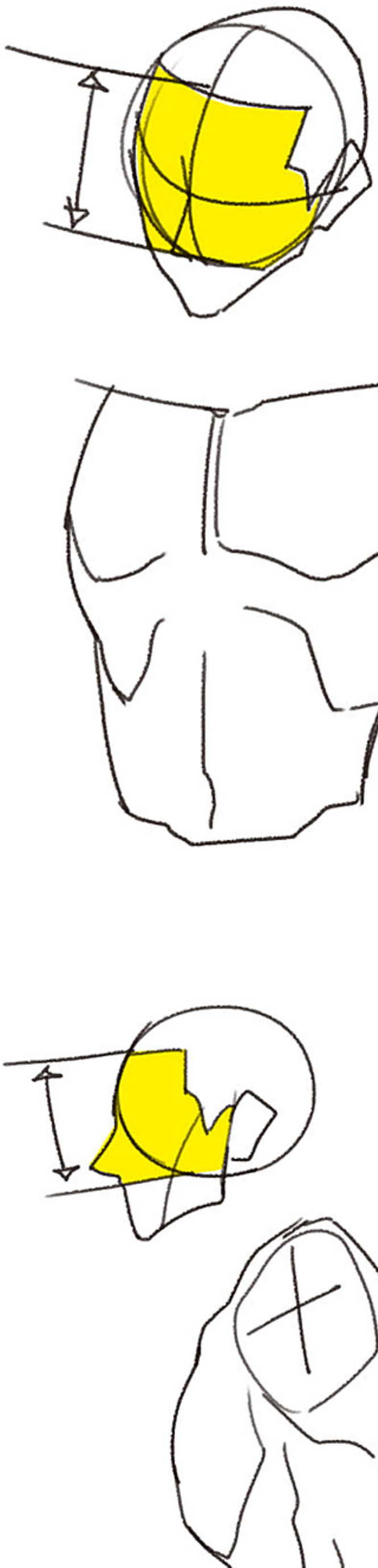
If the angle of the center line of the face and neck match, it is drawn in a frontal direction, and if the center line of the face is tilted slightly, it is drawn as if the head is tilted.

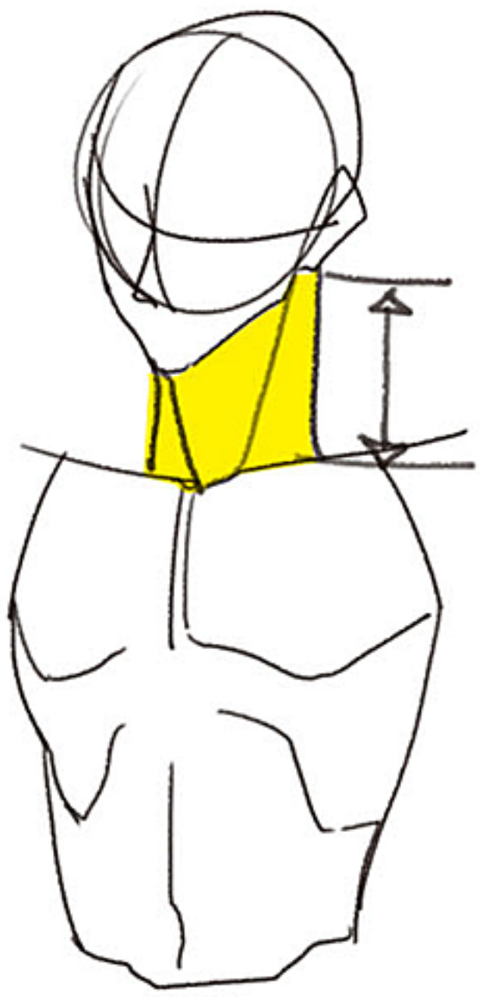




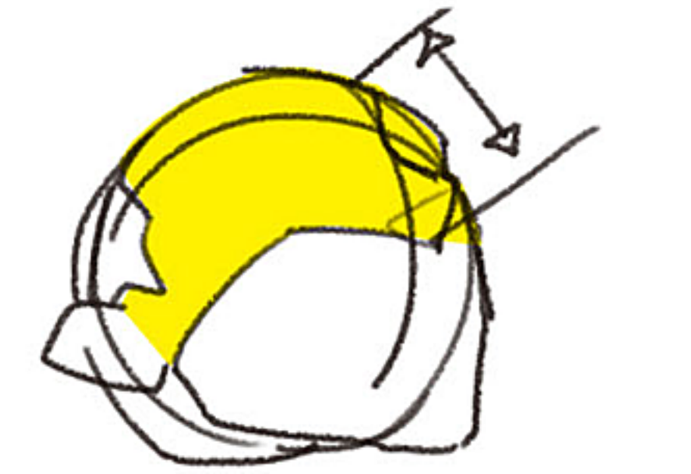
Match the length and thickness of the neck to the style and shape of the face.

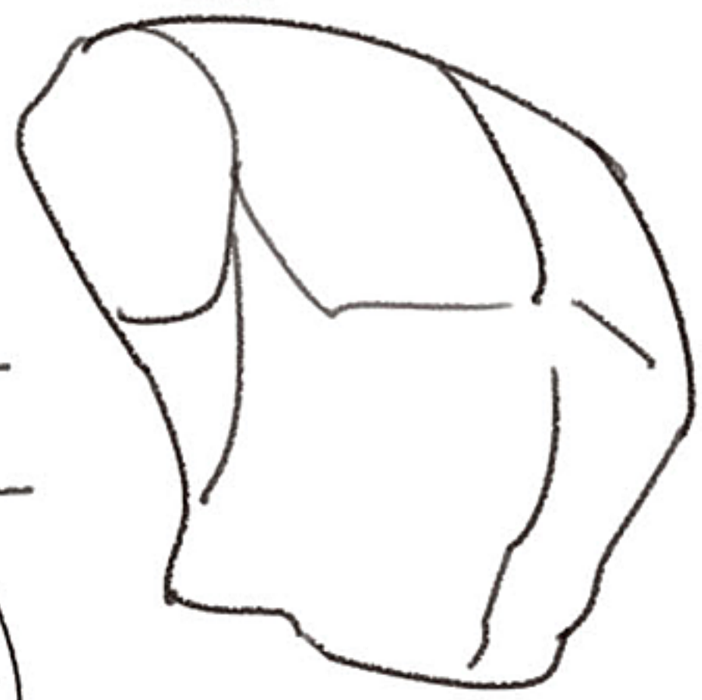
Neck

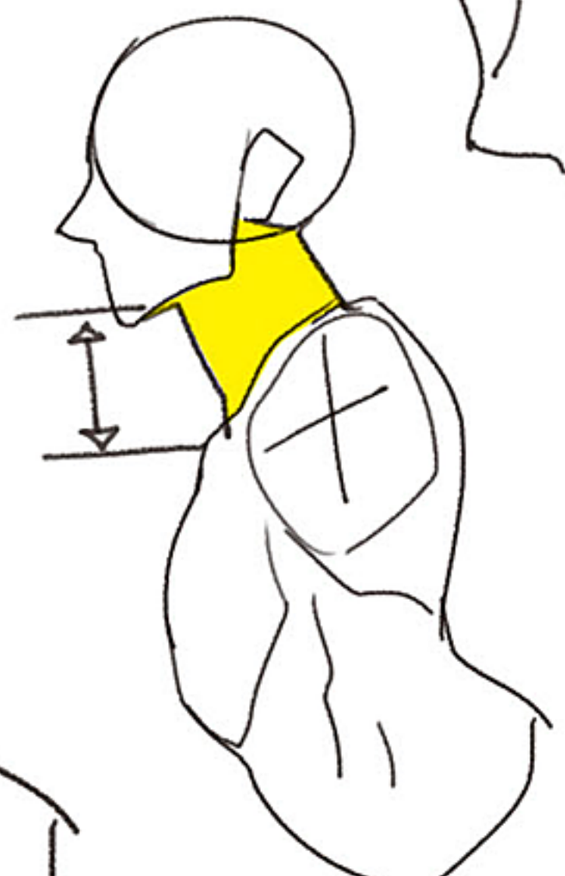




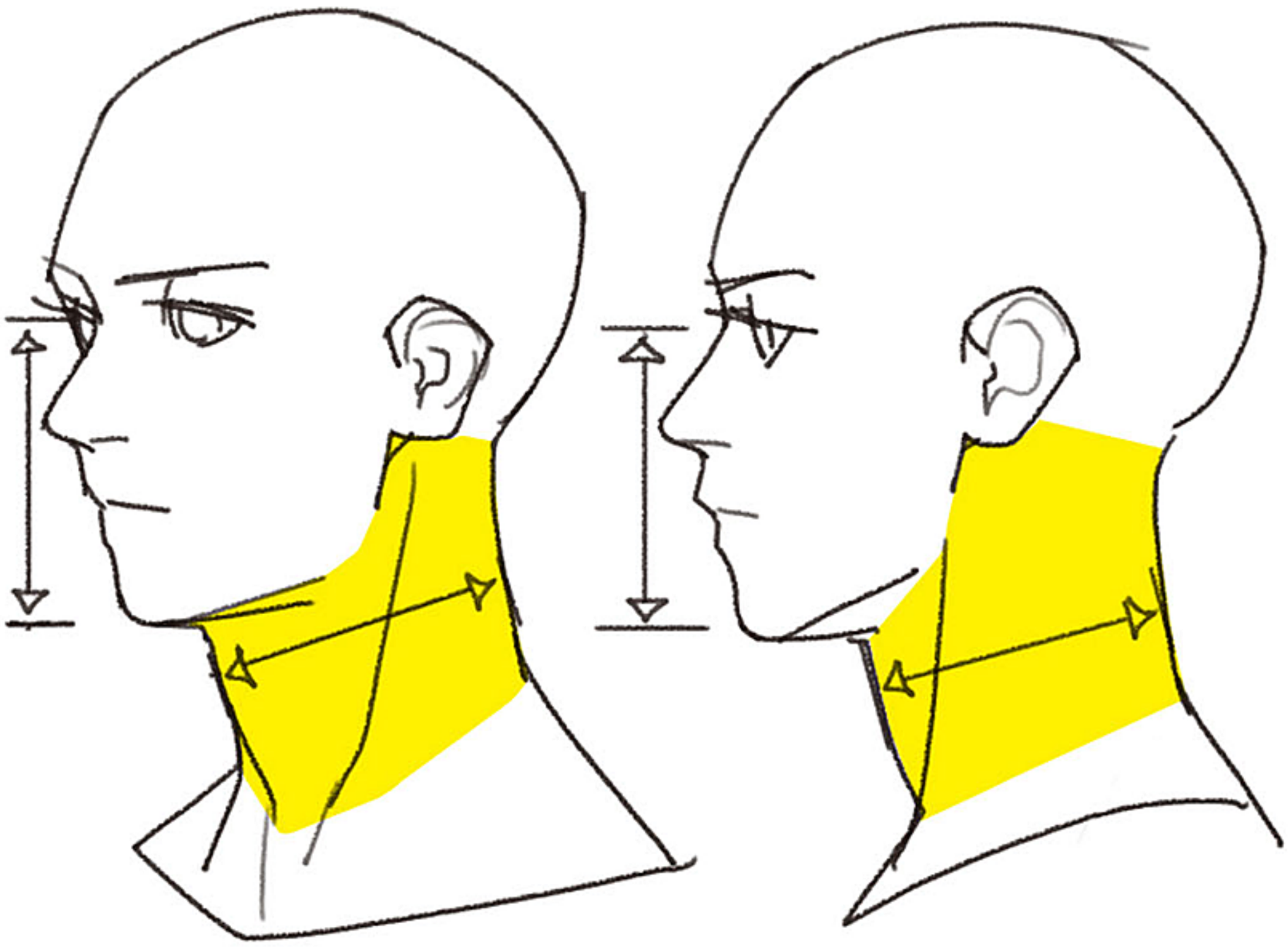
The length of the neck can be determined by predicting the length from the forehead line to the nose.



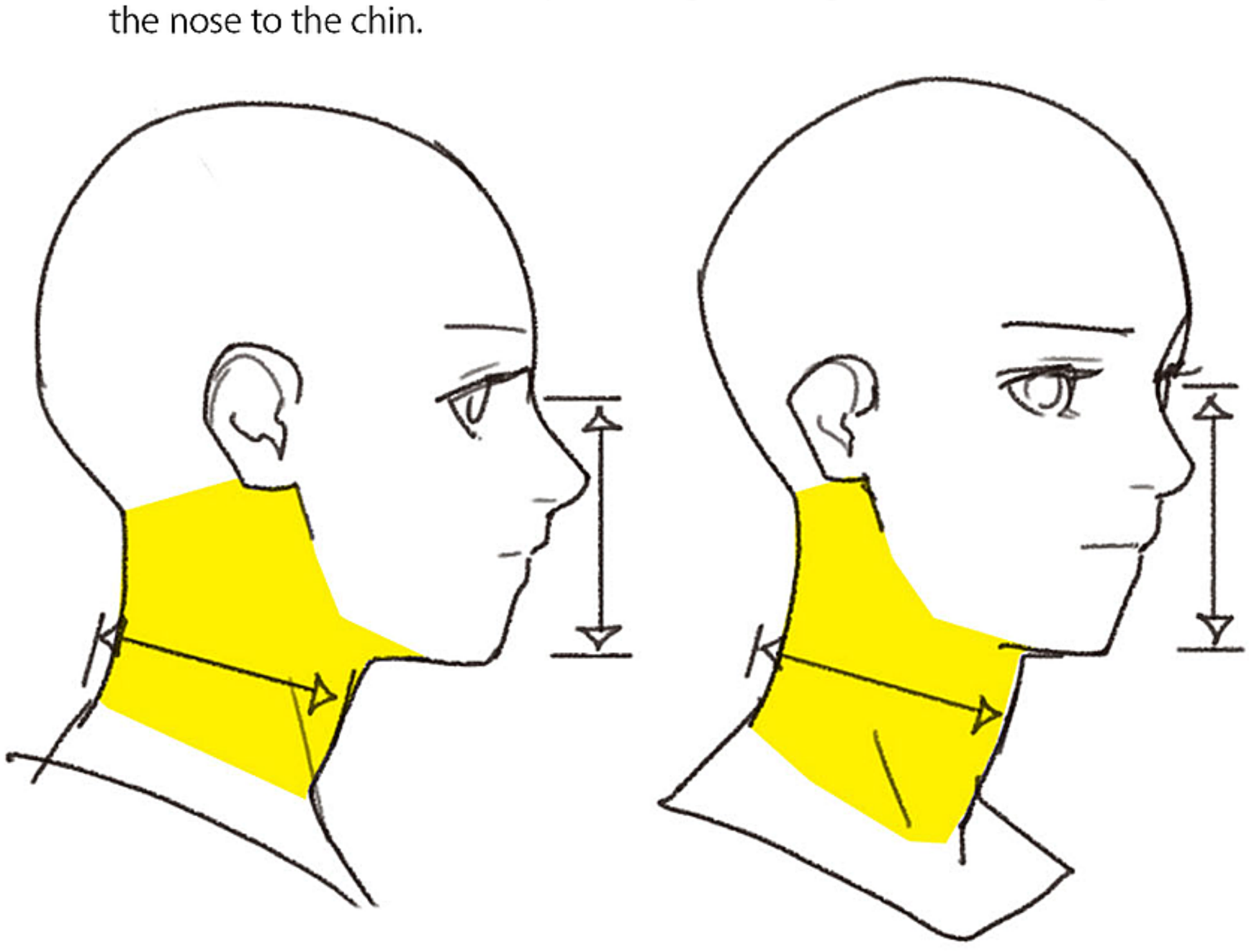




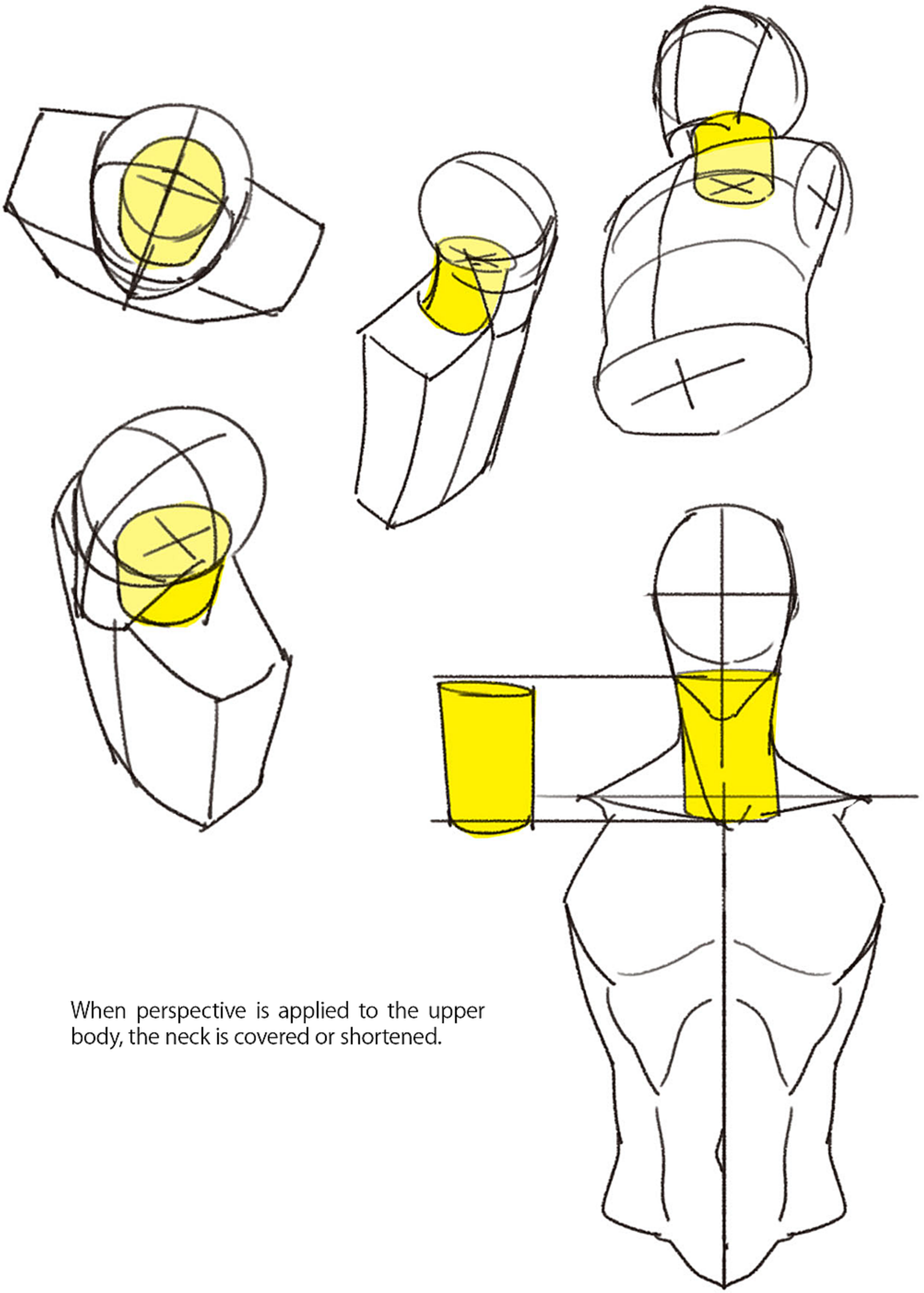
Of course, this changes depending on the angle and movement.



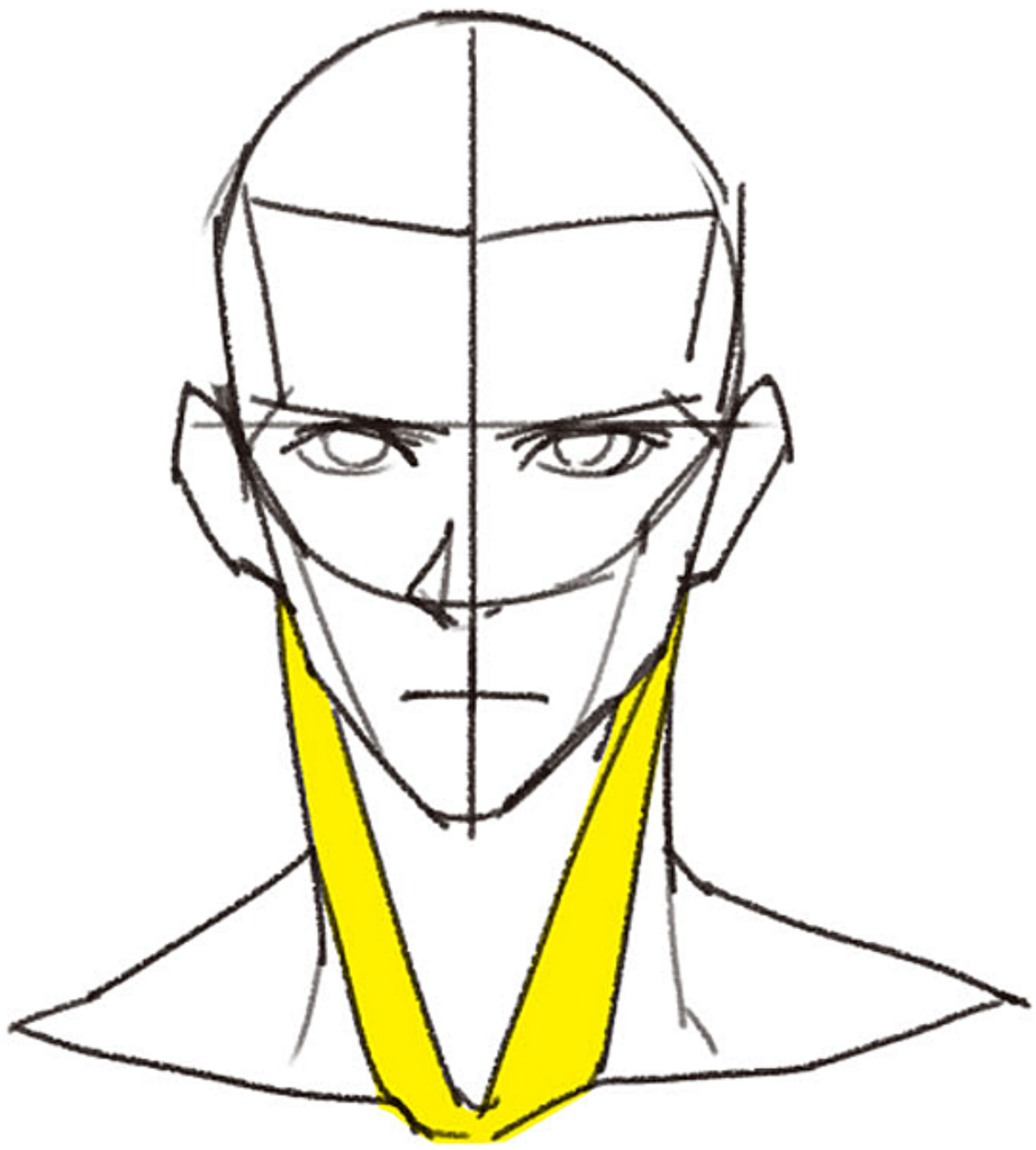
When setting the neck thickness of a half-side (3/4 view) or side view based on an adult, draw it by easuring the length from the bridge of the nose to the chin.



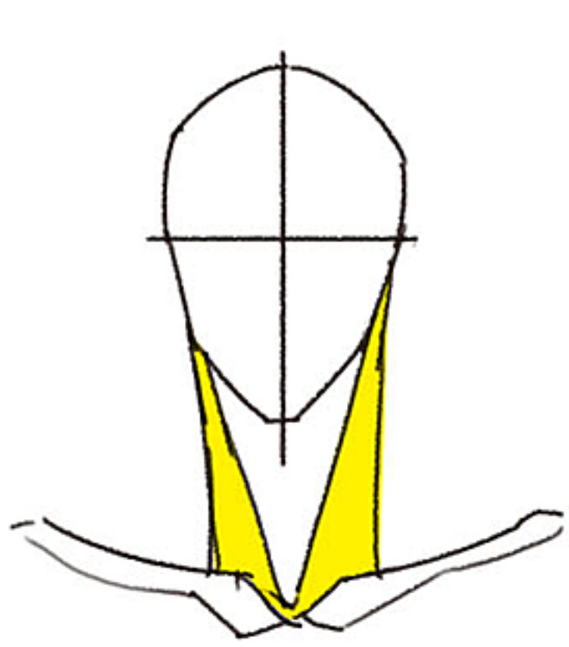
For women, it makes their necks a little thinner than men.

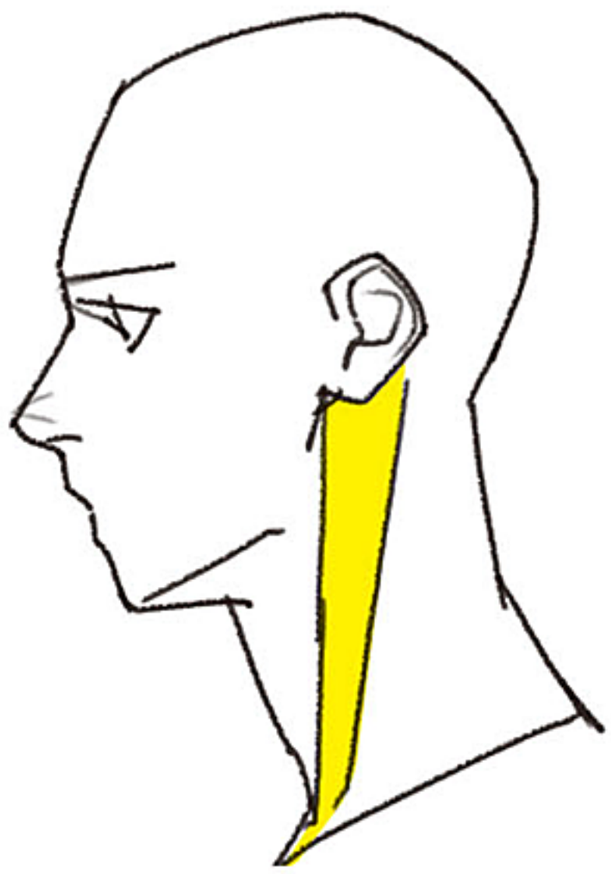


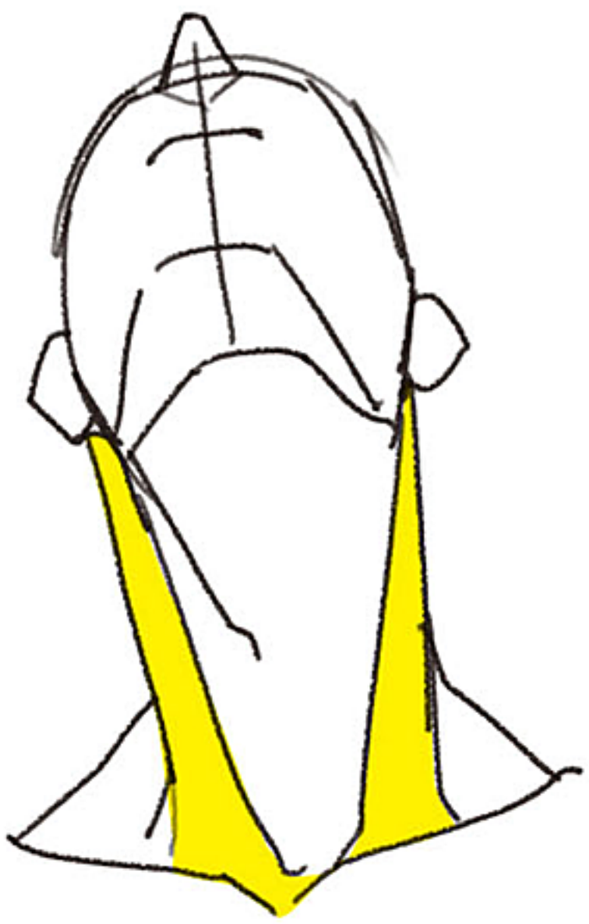
When perspective is applied to the upper body, the neck is covered or shortened.



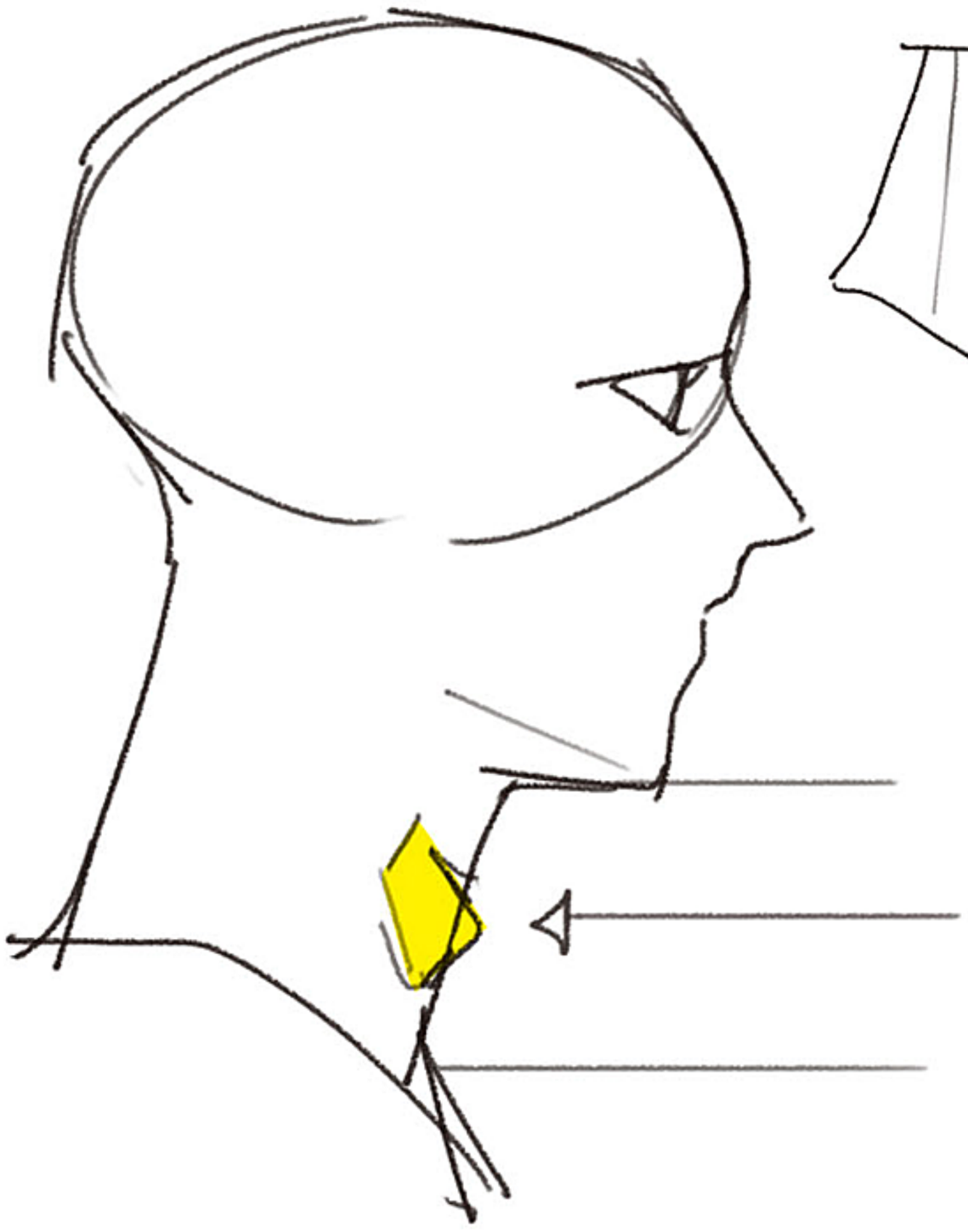
The neck muscles form a V line starting from below the ear and gathering at the center of the collarbone.

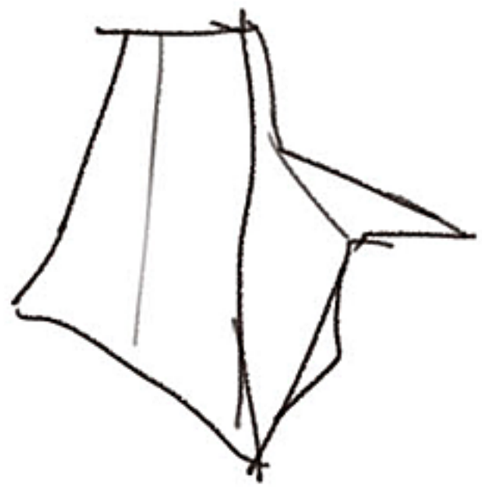






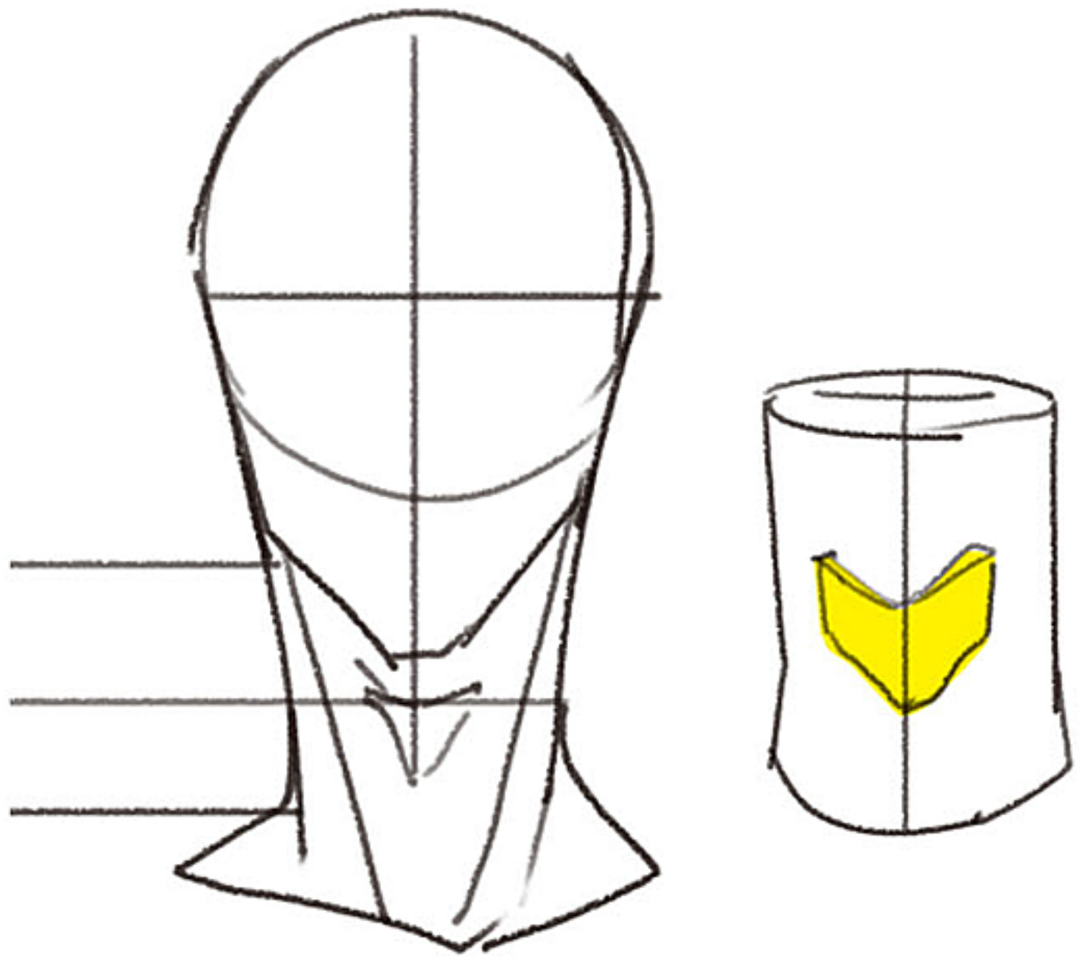
Neck



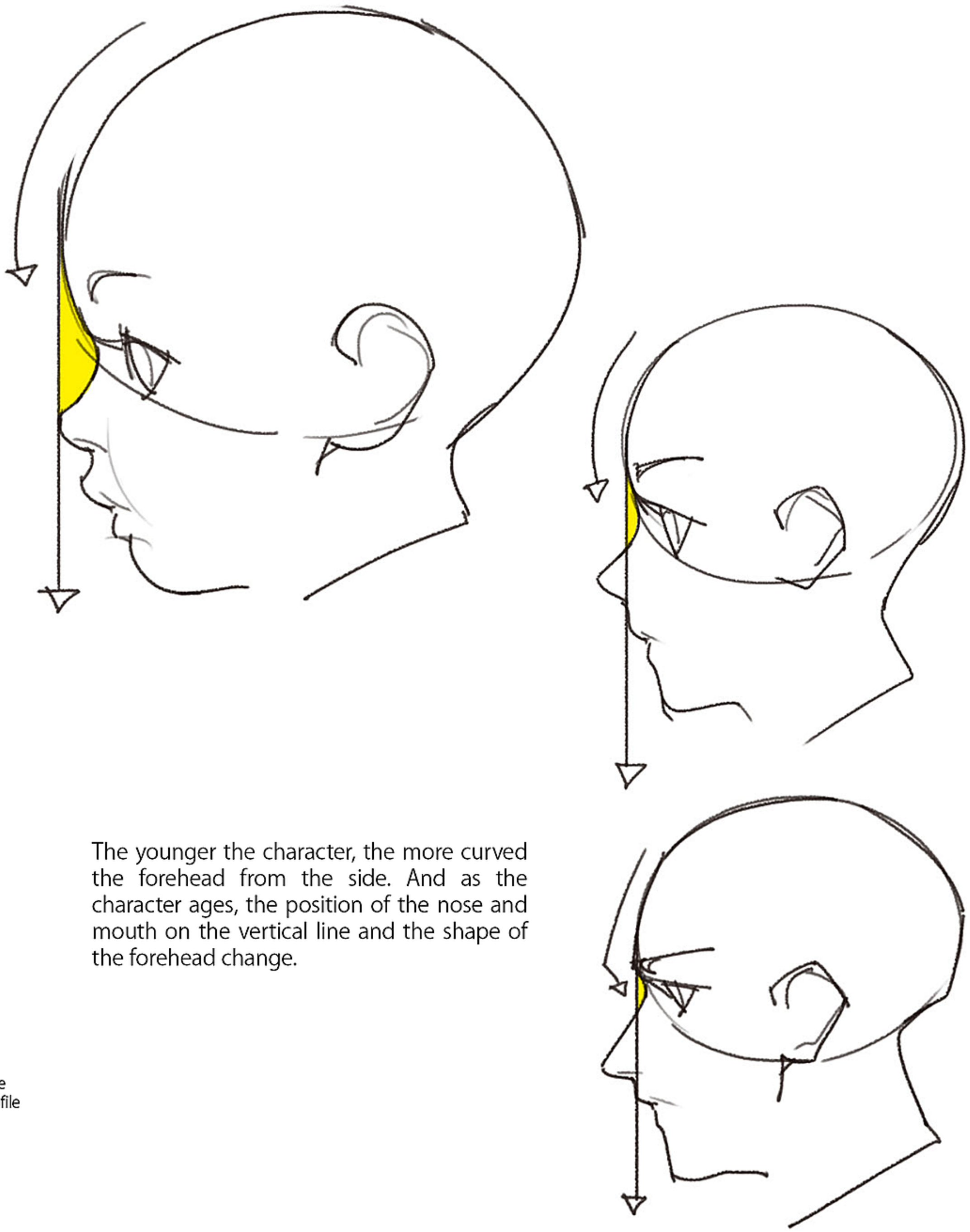


Draw the shape of the Adam's apple in the middle of the neck.

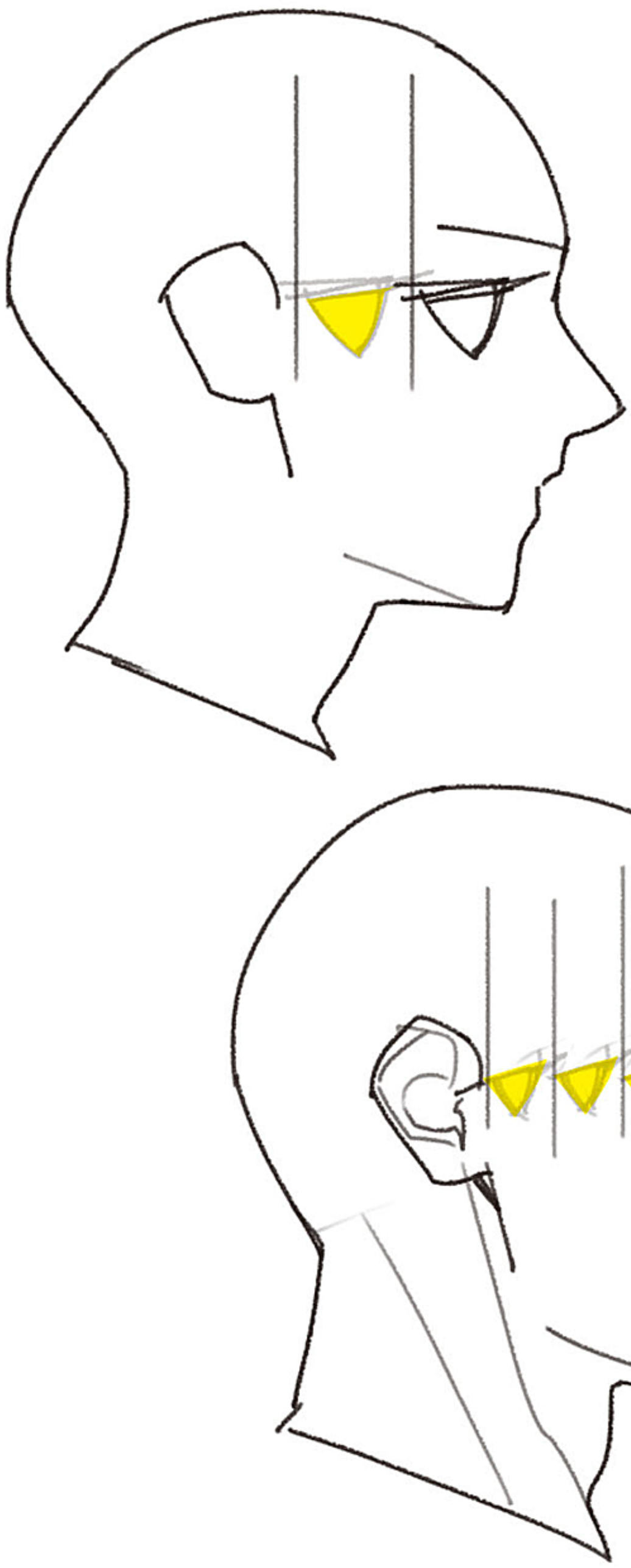
However, not every character's Adam's apple needs to be distinct.

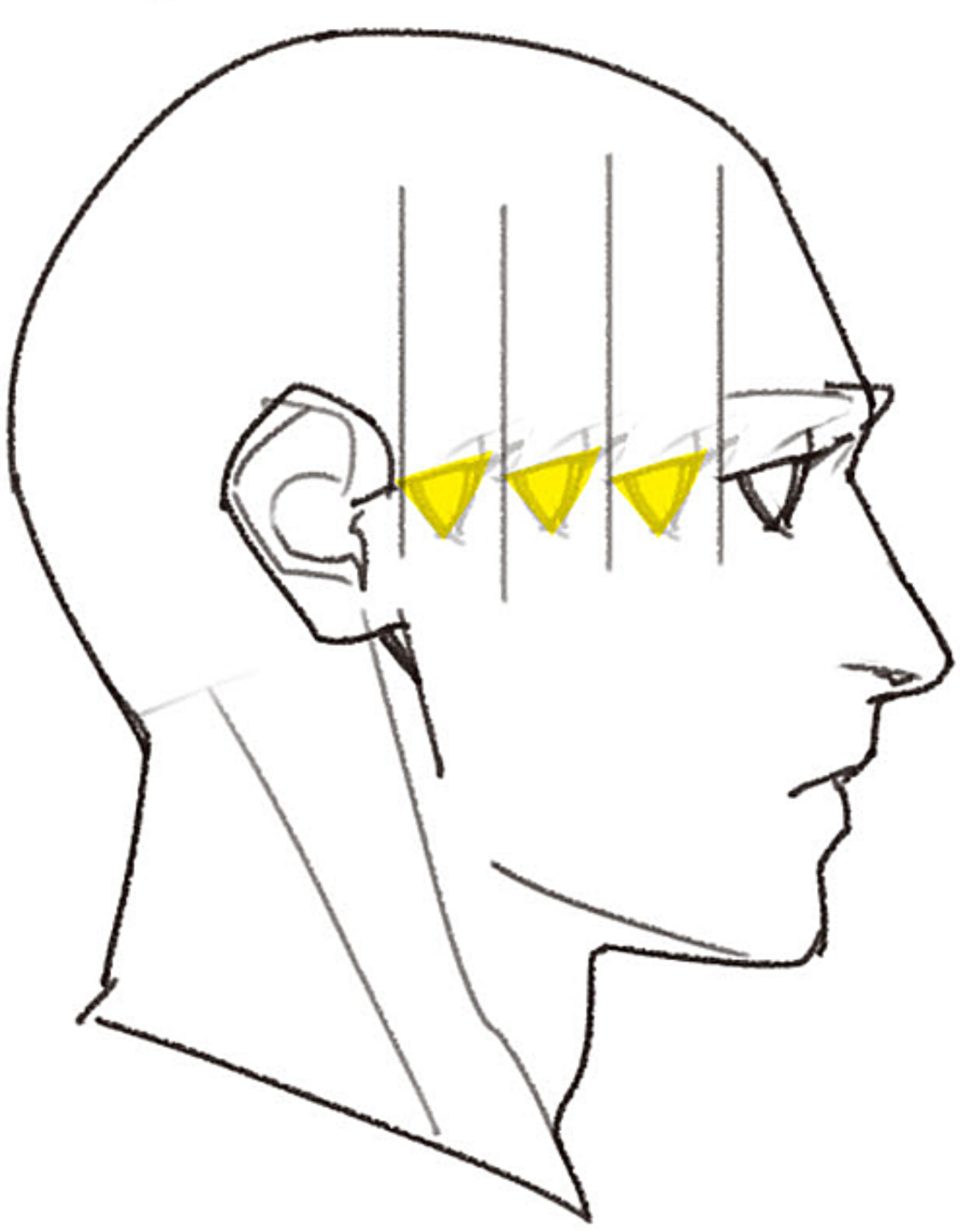


Side profile

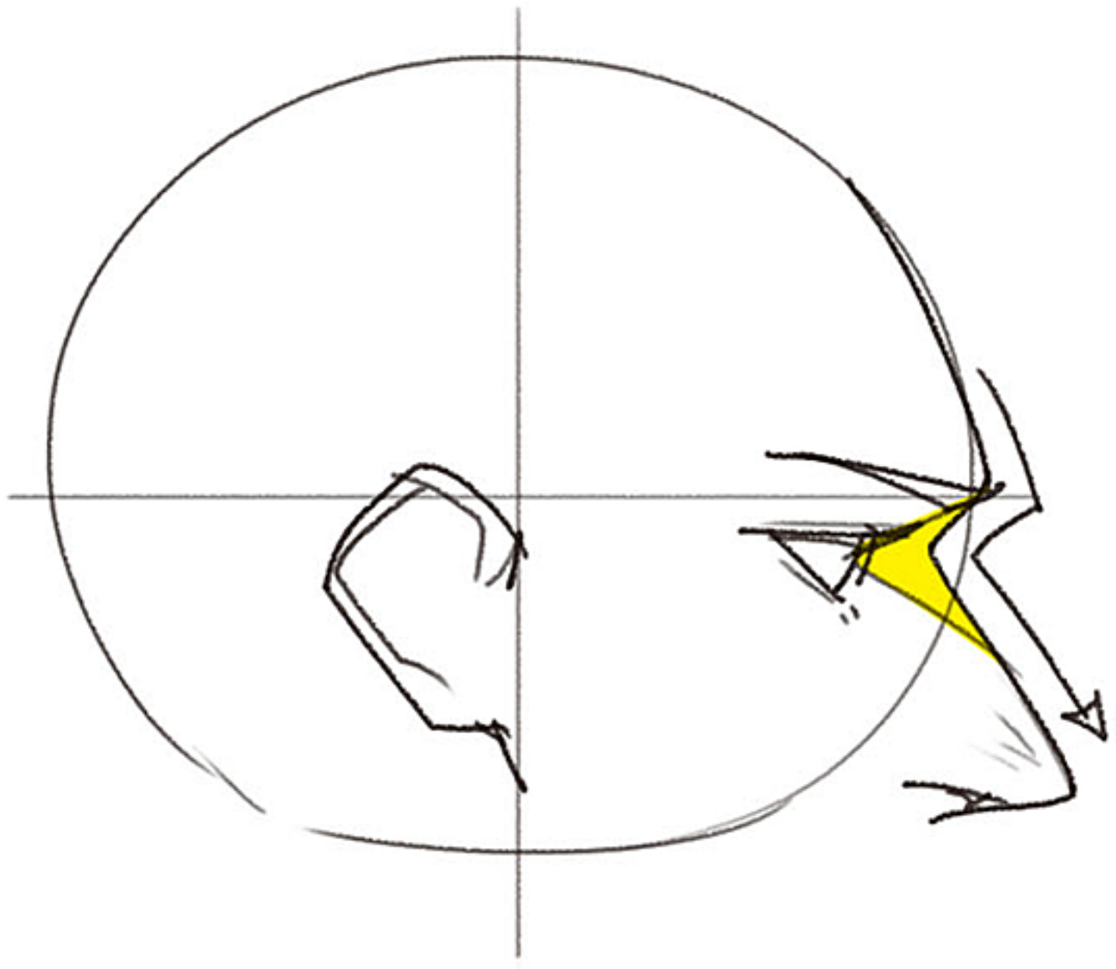


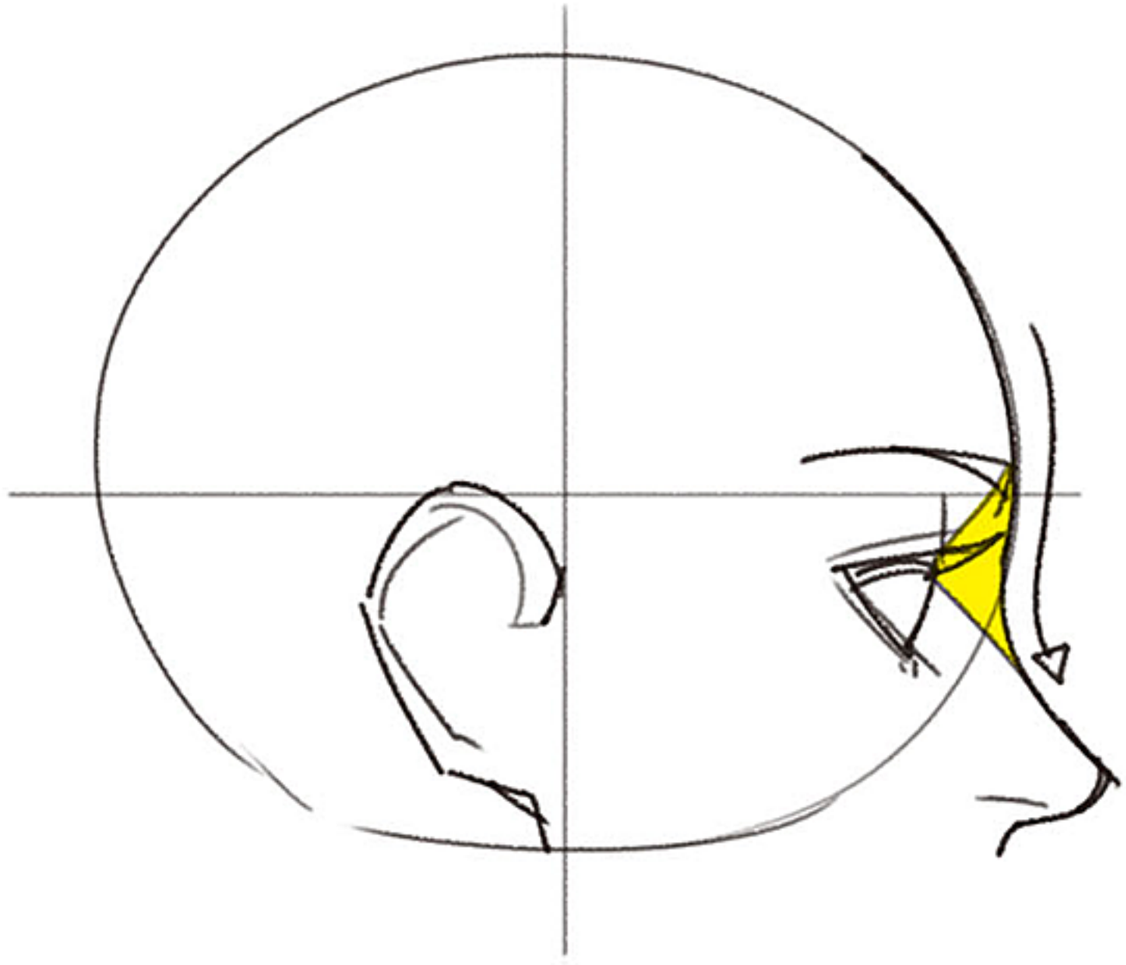
The younger the character, the more curved the forehead from the side. And as the character ages, the position of the nose and mouth on the vertical line and the shape of the forehead change.

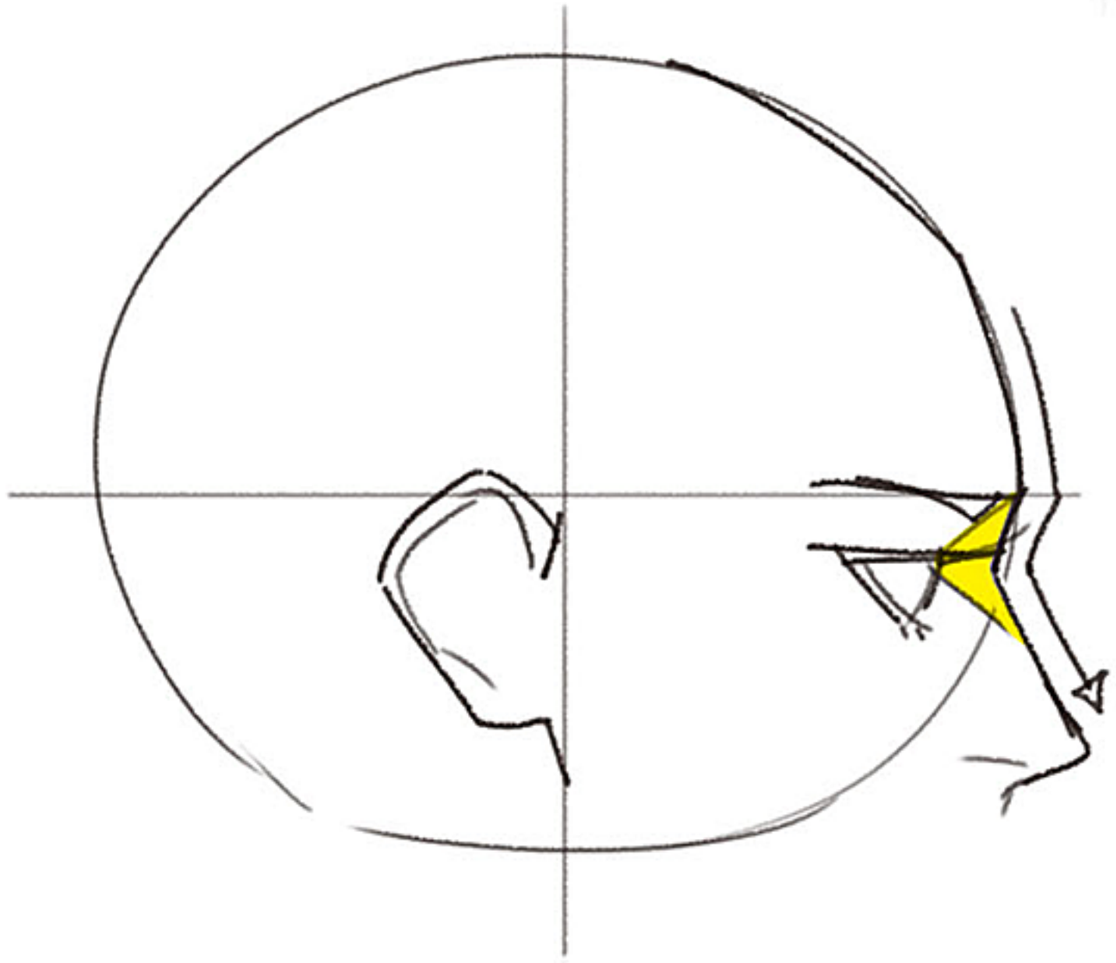




Depending on the drawing style, the side temples (between the eyes and ears) have space as wide as the eyes.

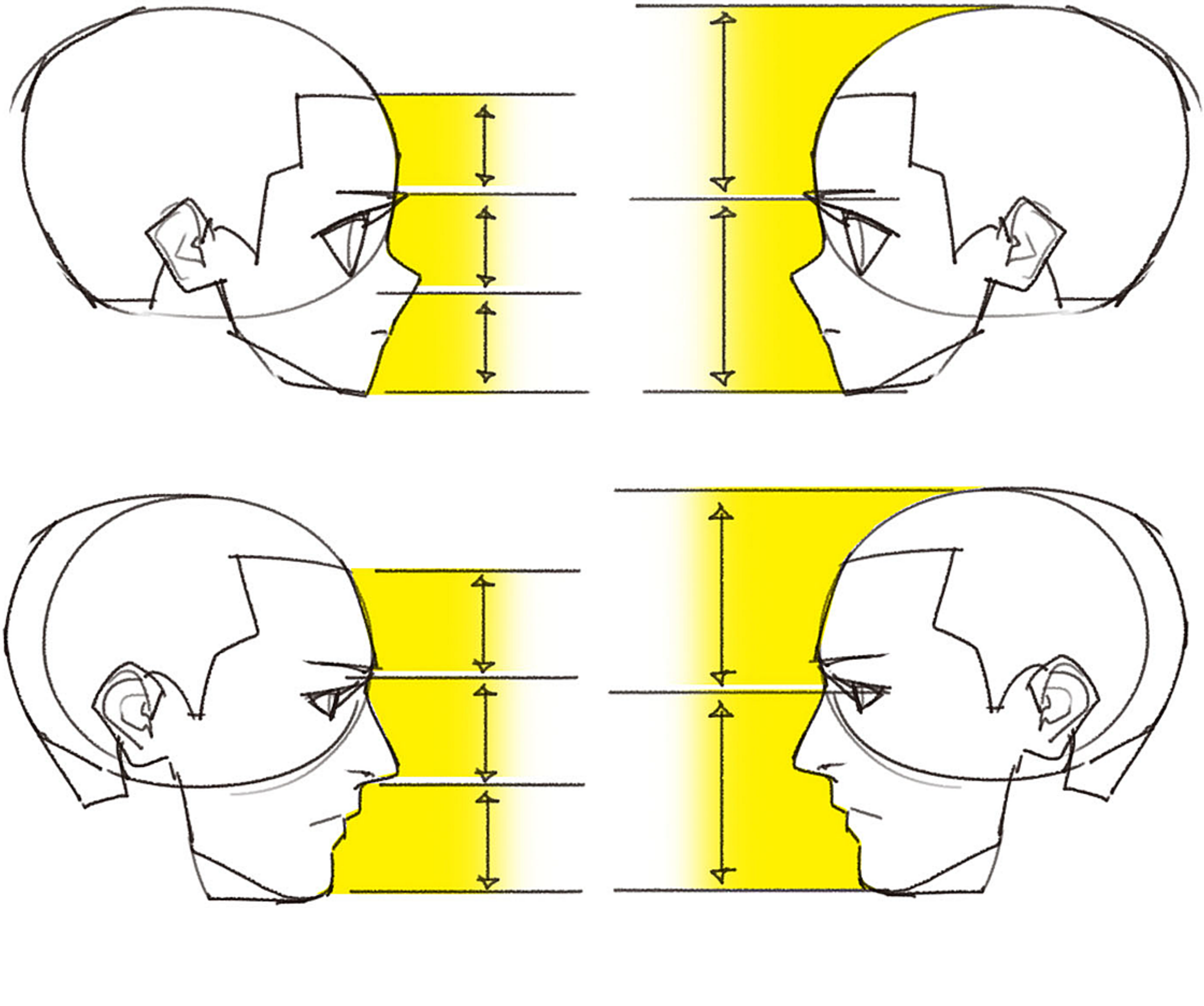




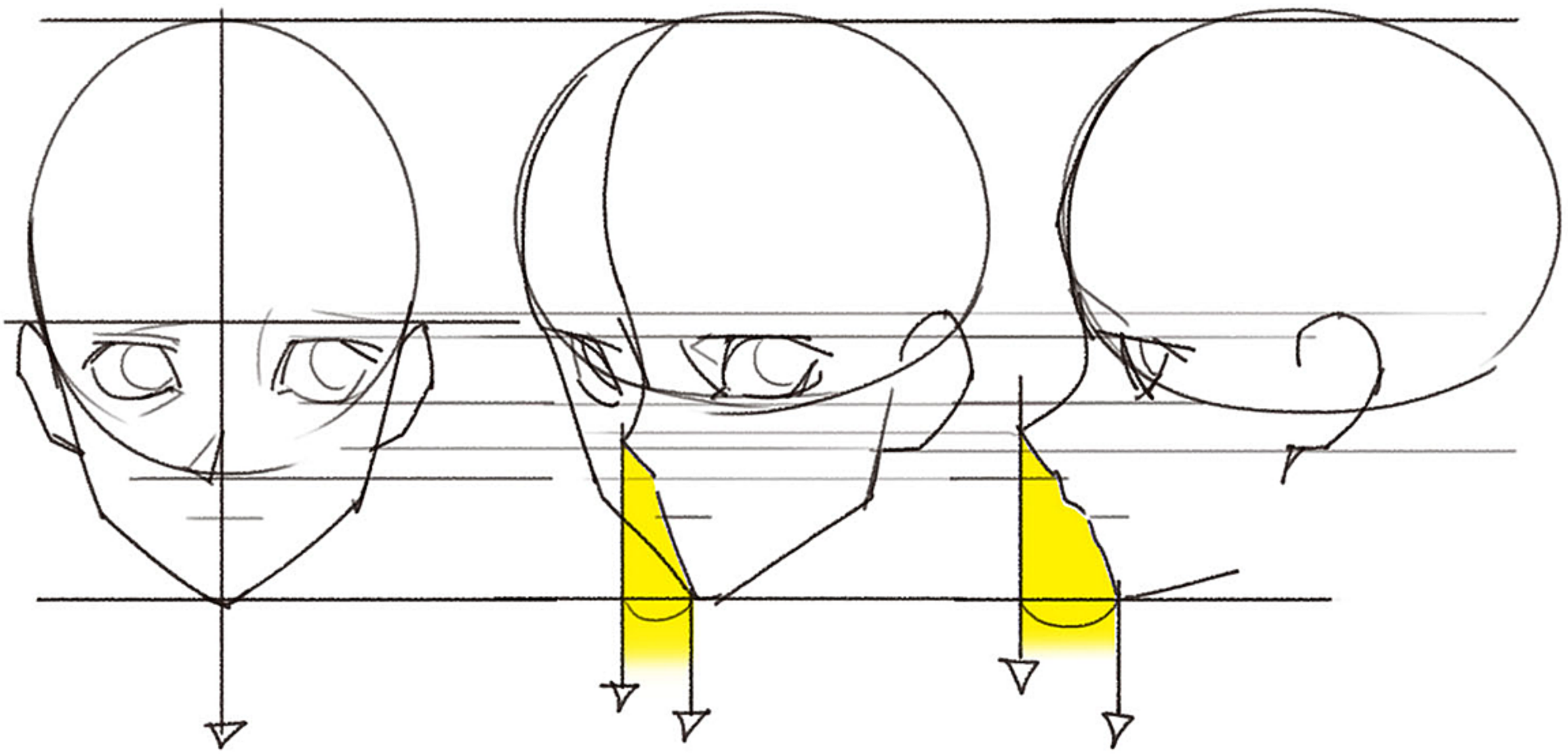


Side profile

Depending on the angle at which the wrinkles between the eyebrows are bent, the impression may be softened or strengthened.

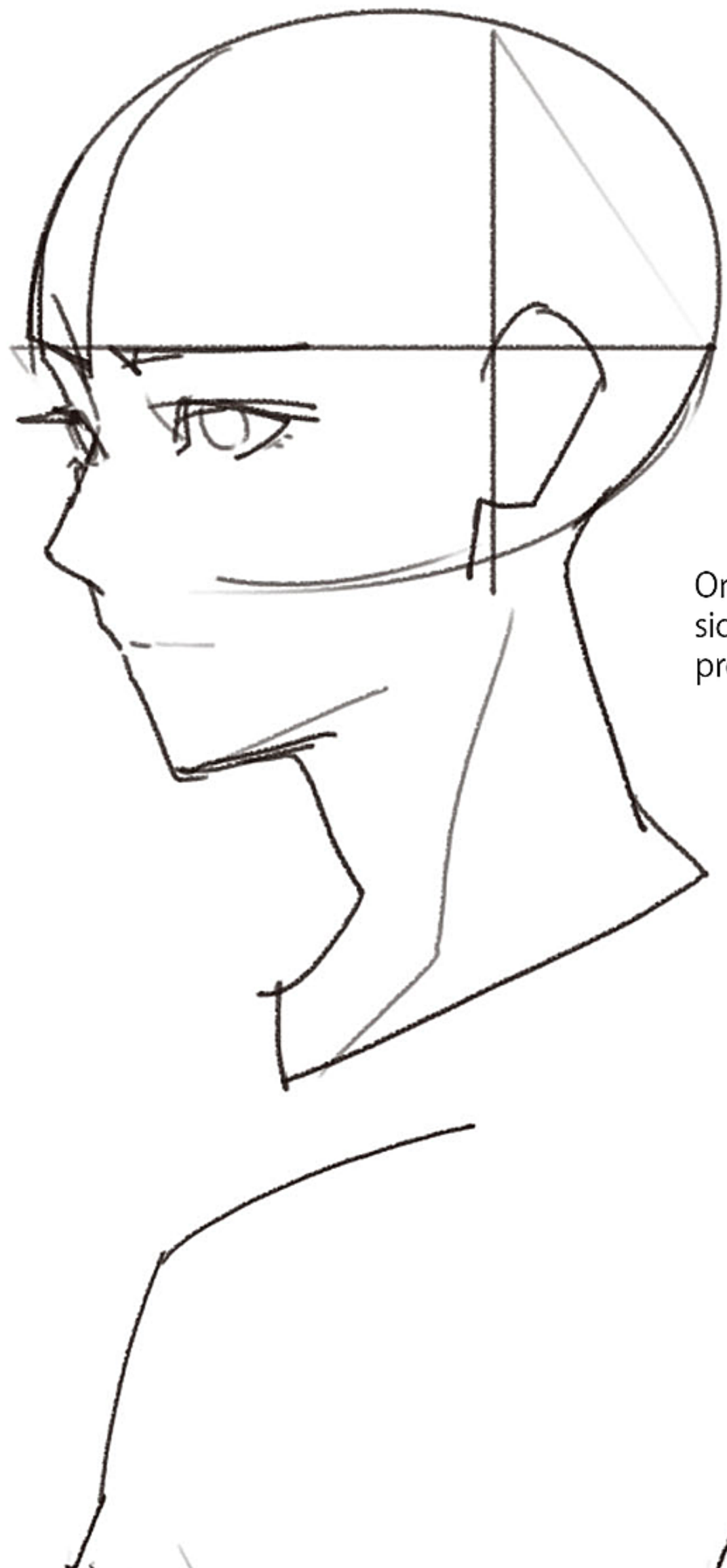


Even in the same form, it is up to the person who figures out the proportion and draws it. There is no right or wrong answer.

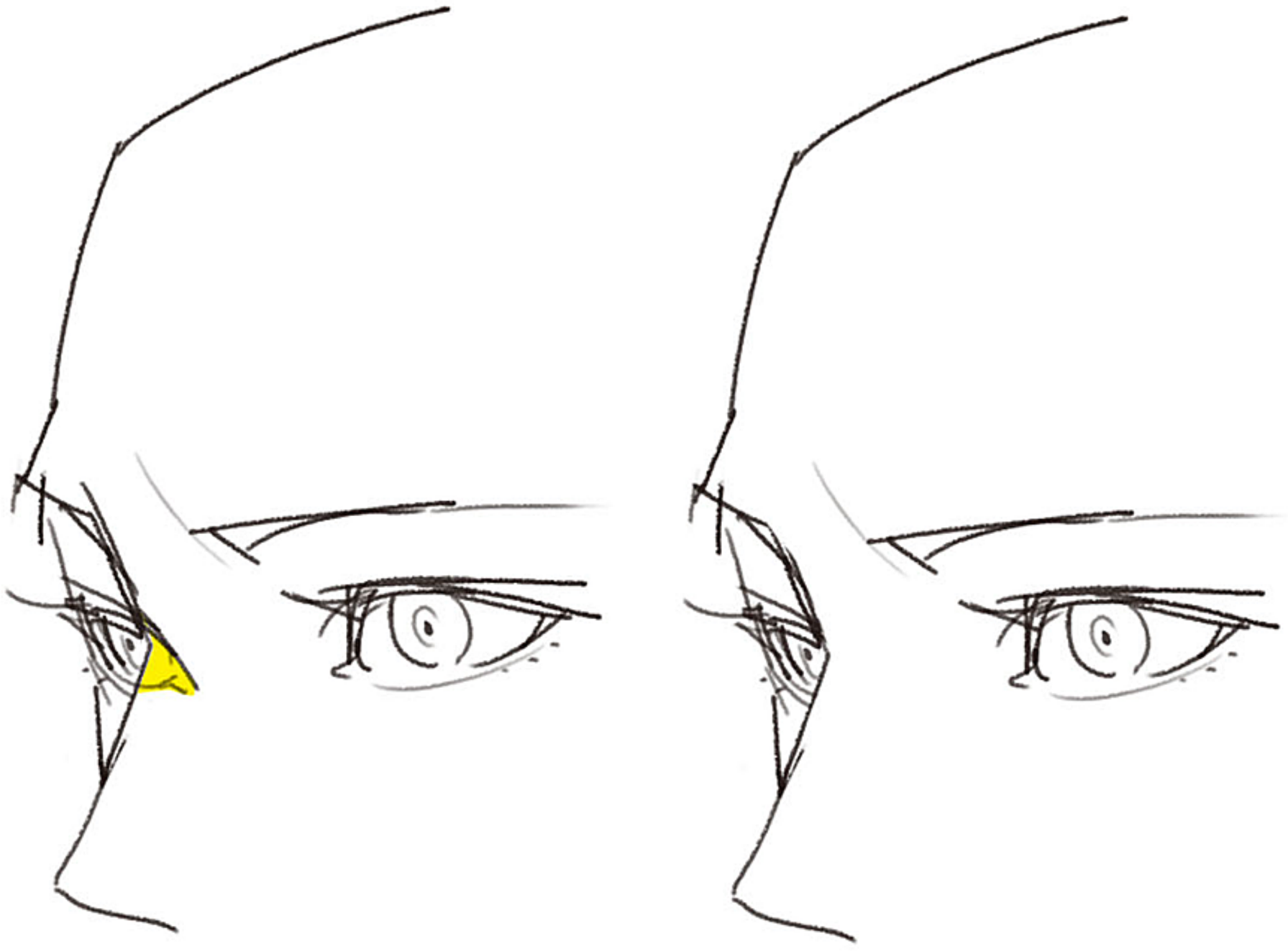


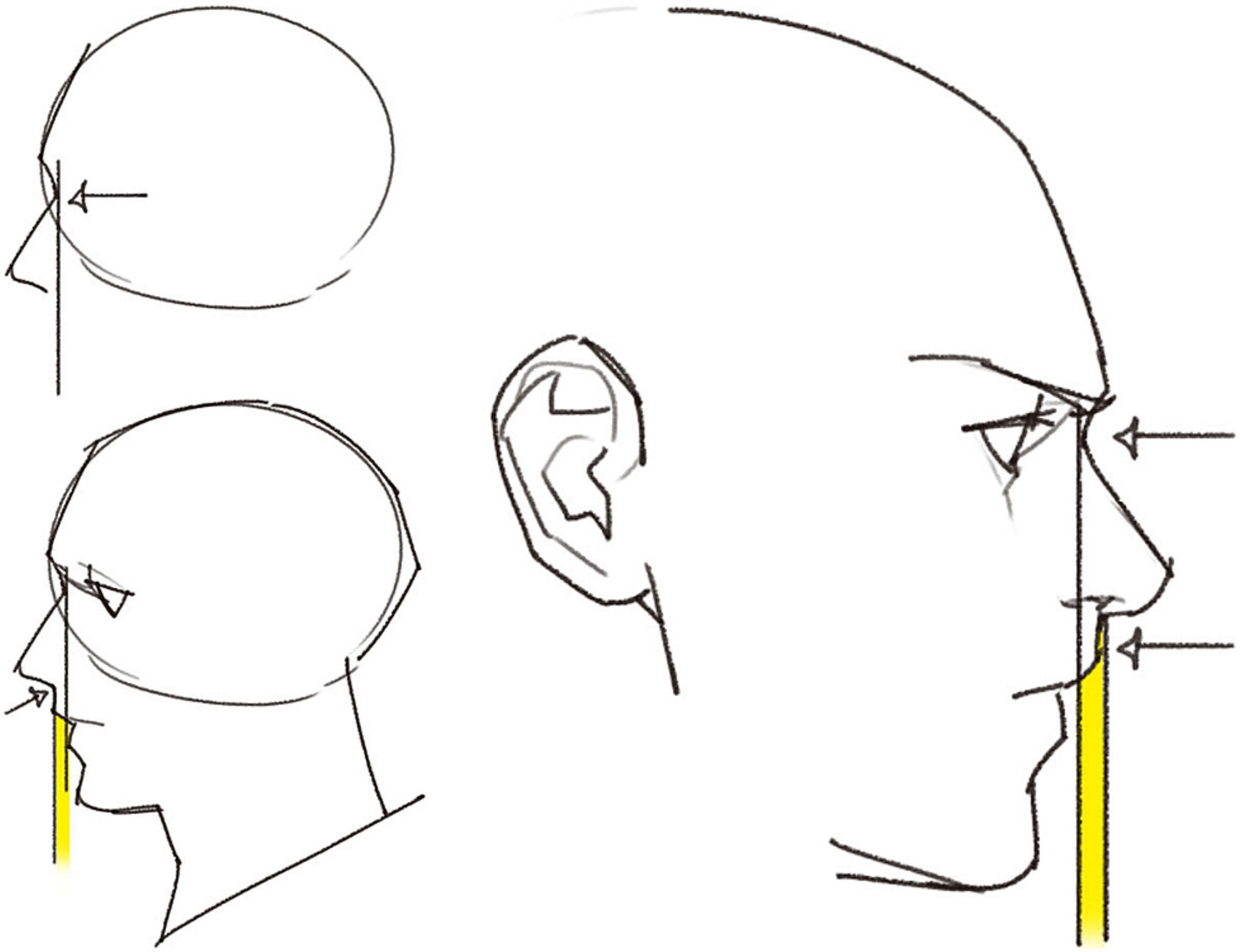
The position of the nose and chin on the front face is consistent, and tho position of the chin is behind nose on the half-side (three quarter side) and the side face.

Side
profile

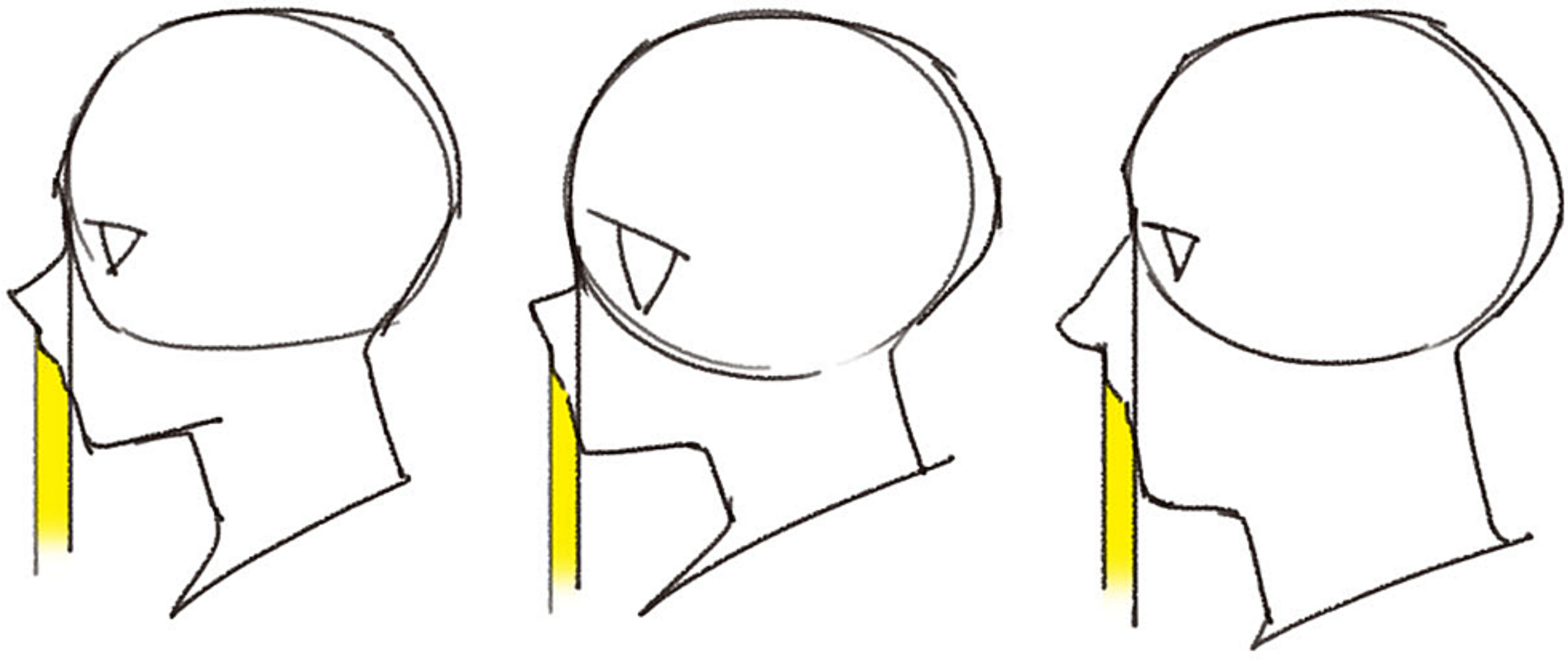


On a half-sided face close to the full side, part of the eye is covered with a protruding nose bridge.

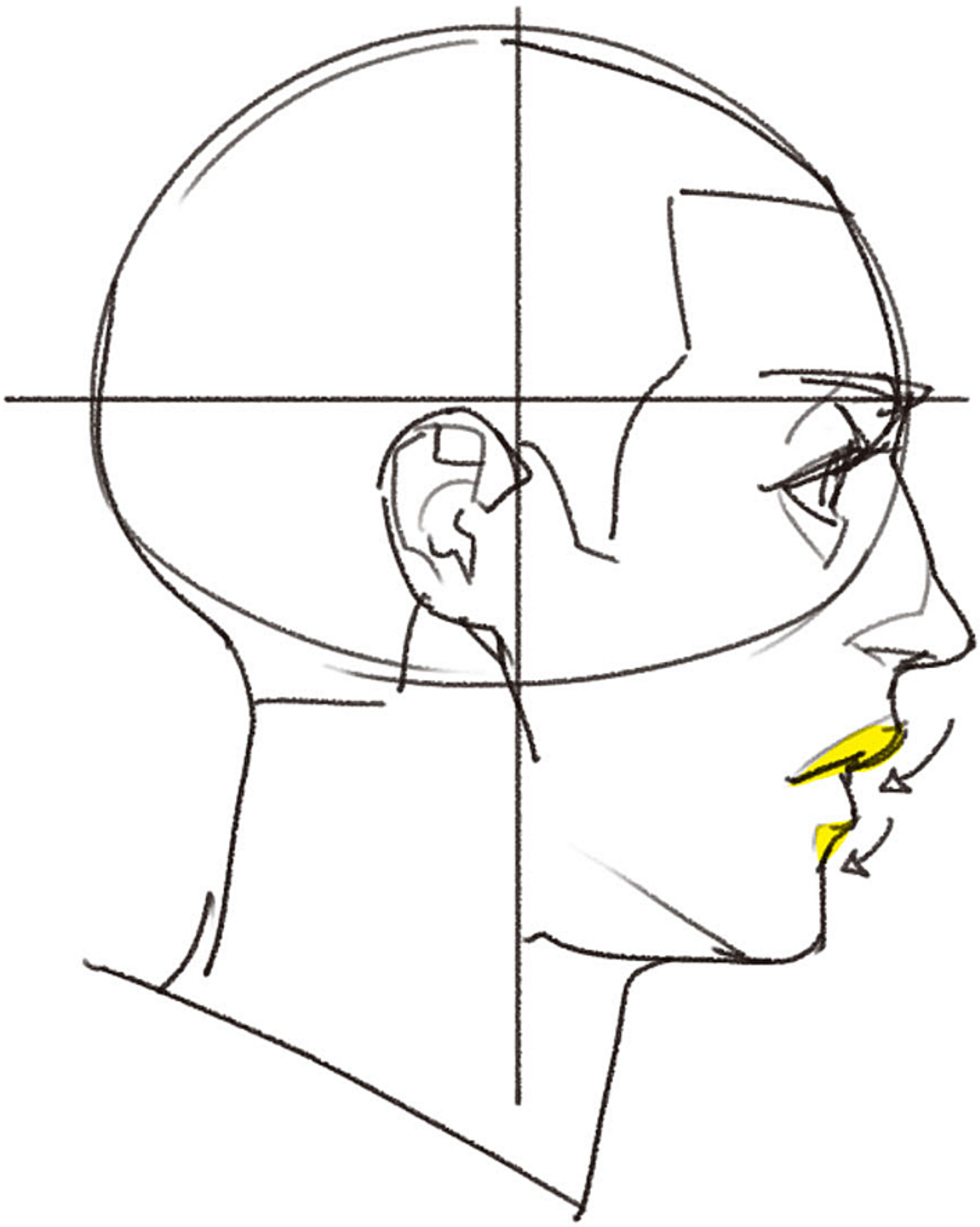




When drawing the side of the face, draw the philtrum a little more forward than the starting point of the nose.



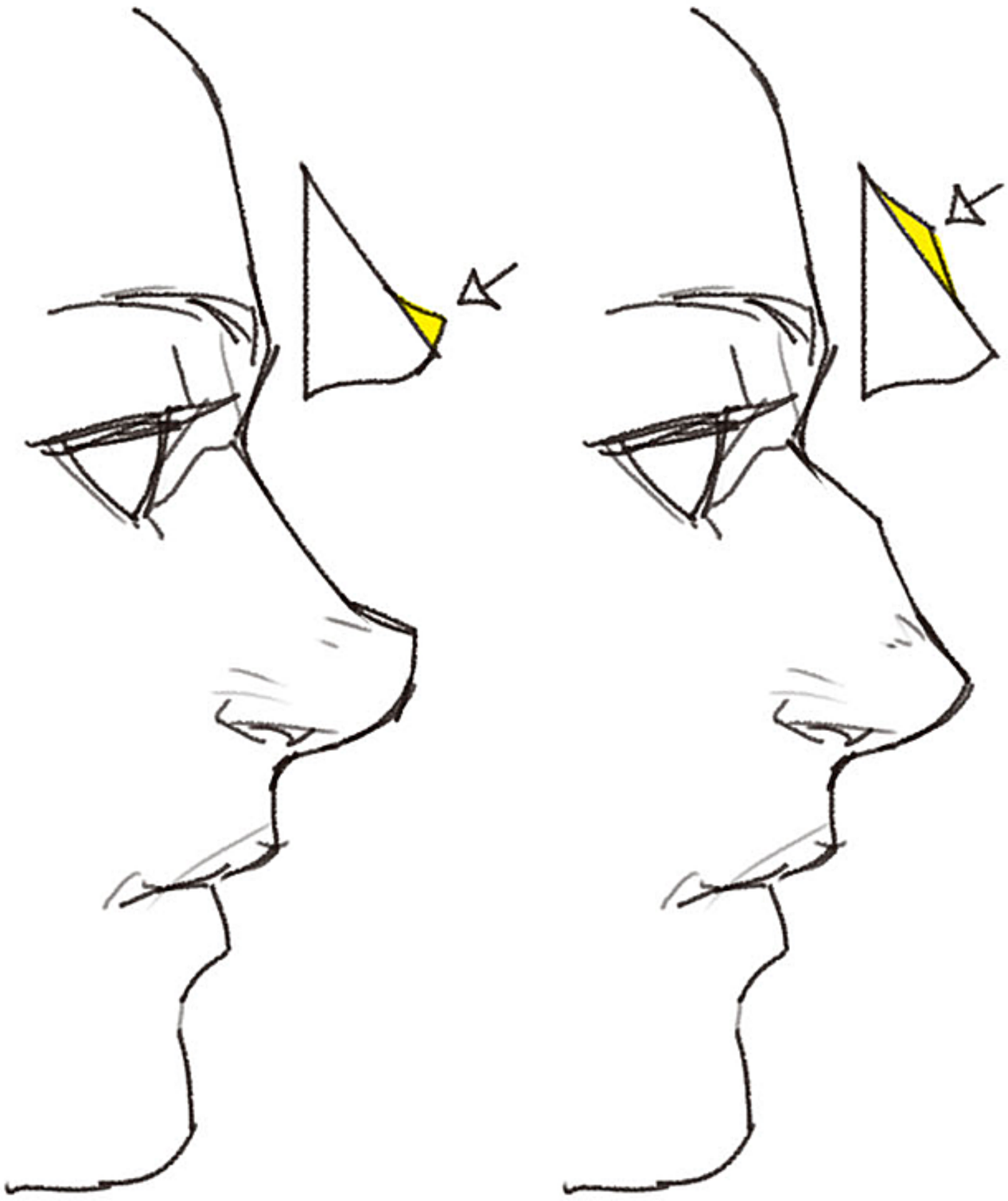
Side profile



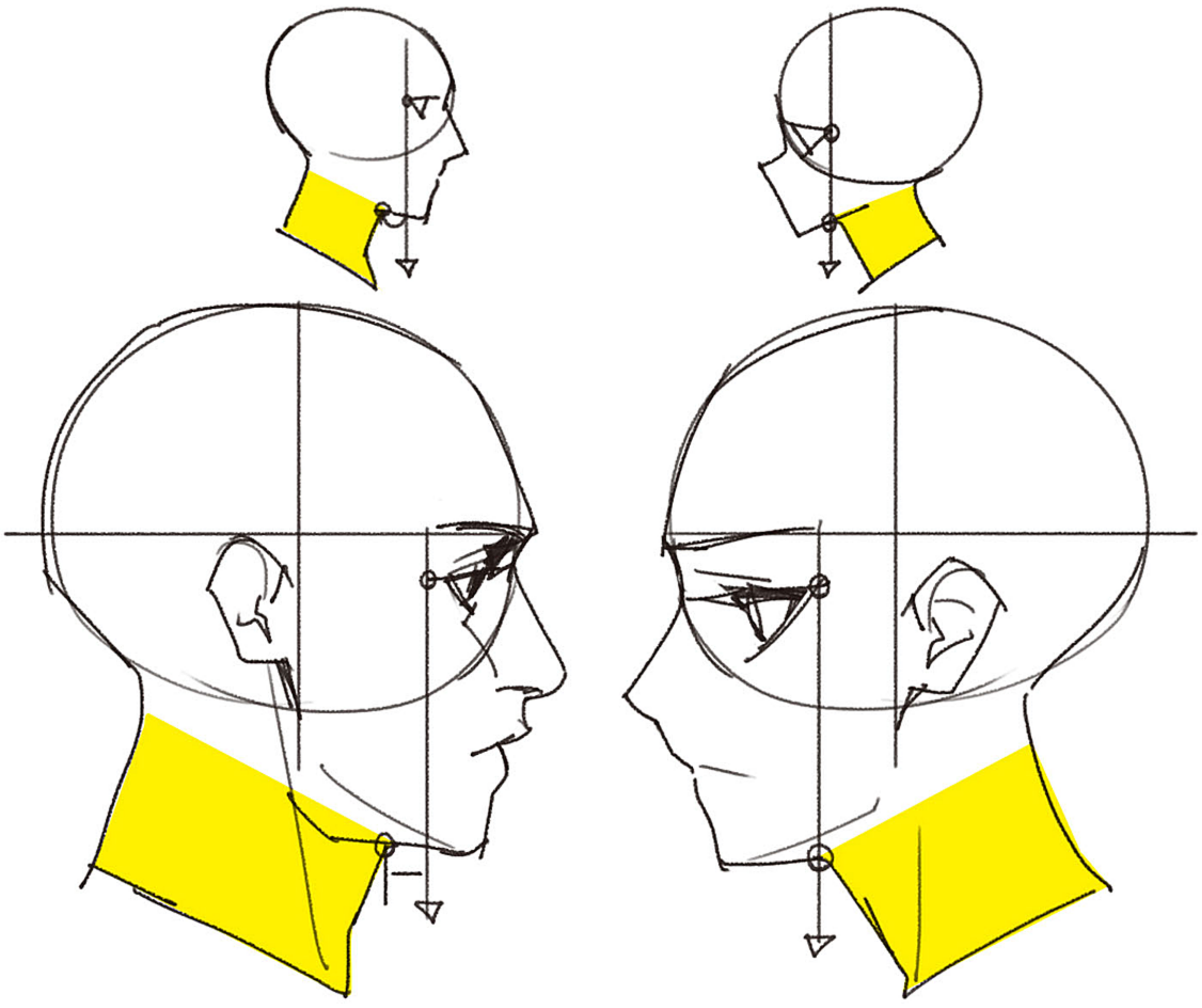
When drawing lips, create a three dimensional effect by shading inward beneath the lips.

The depth of shading creates different effects.

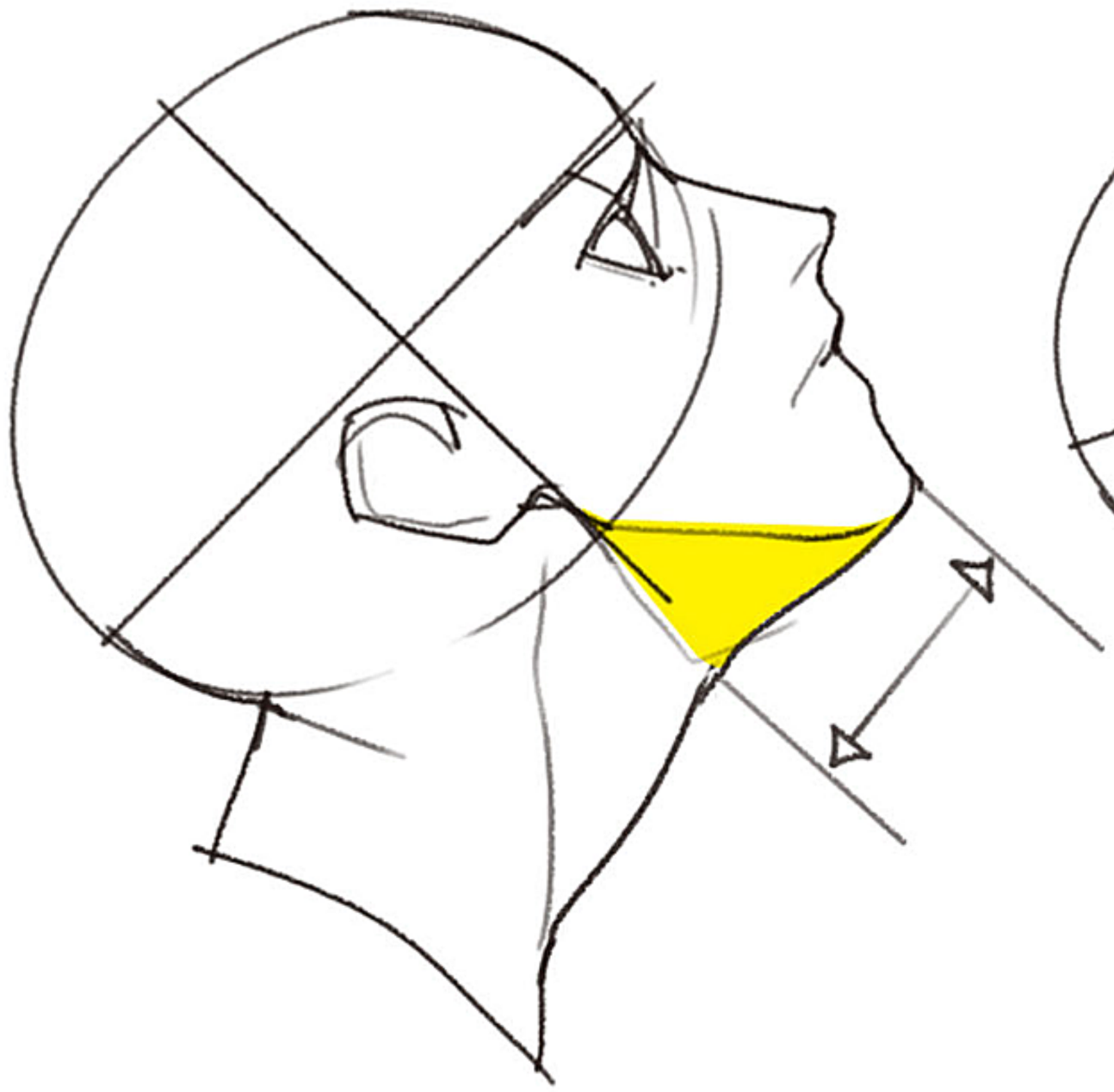
In basic nose shapes, you can draw a completely different type of nose by simply attaching flesh to the top, middle, or bottom part.

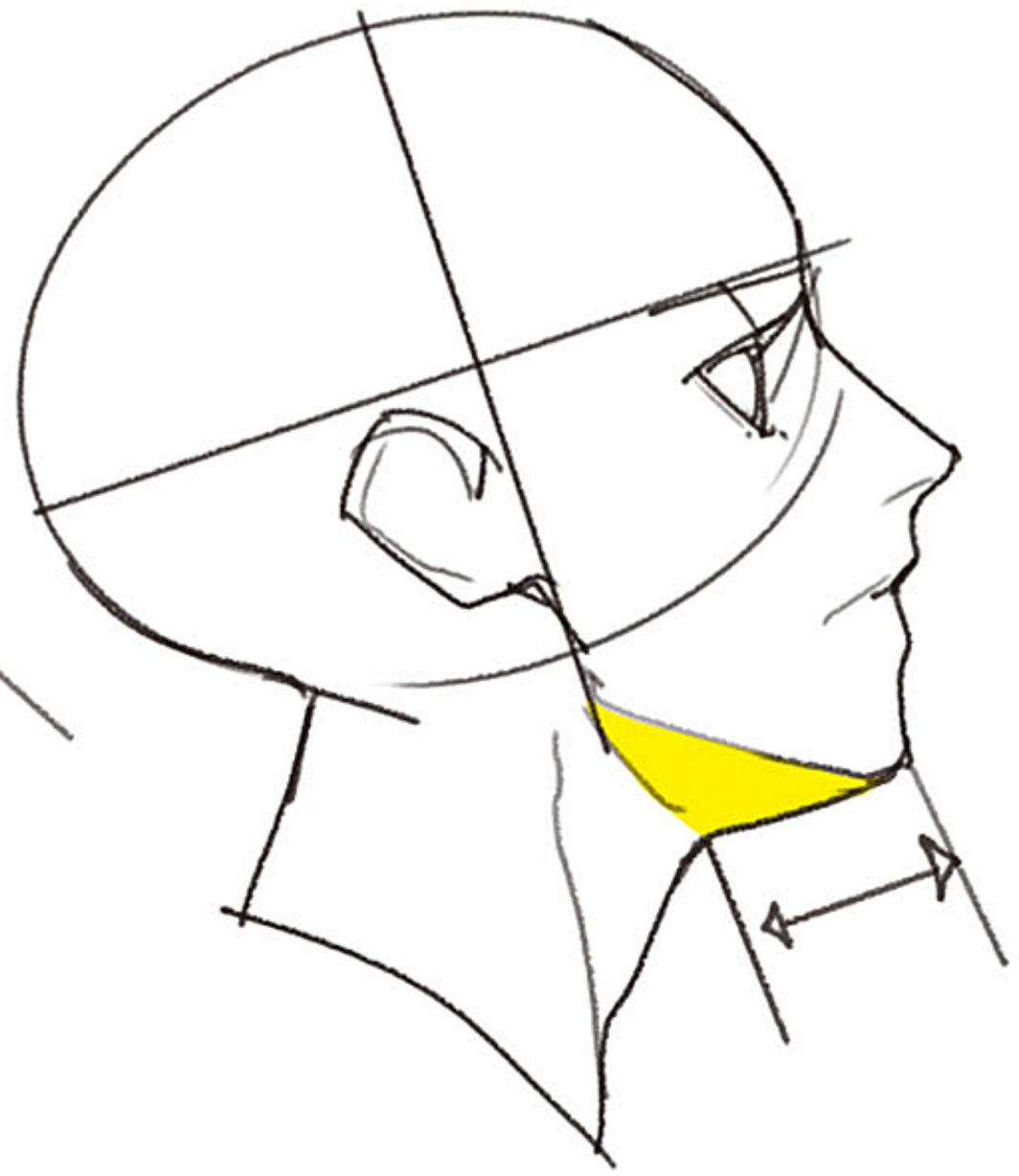


Side profile

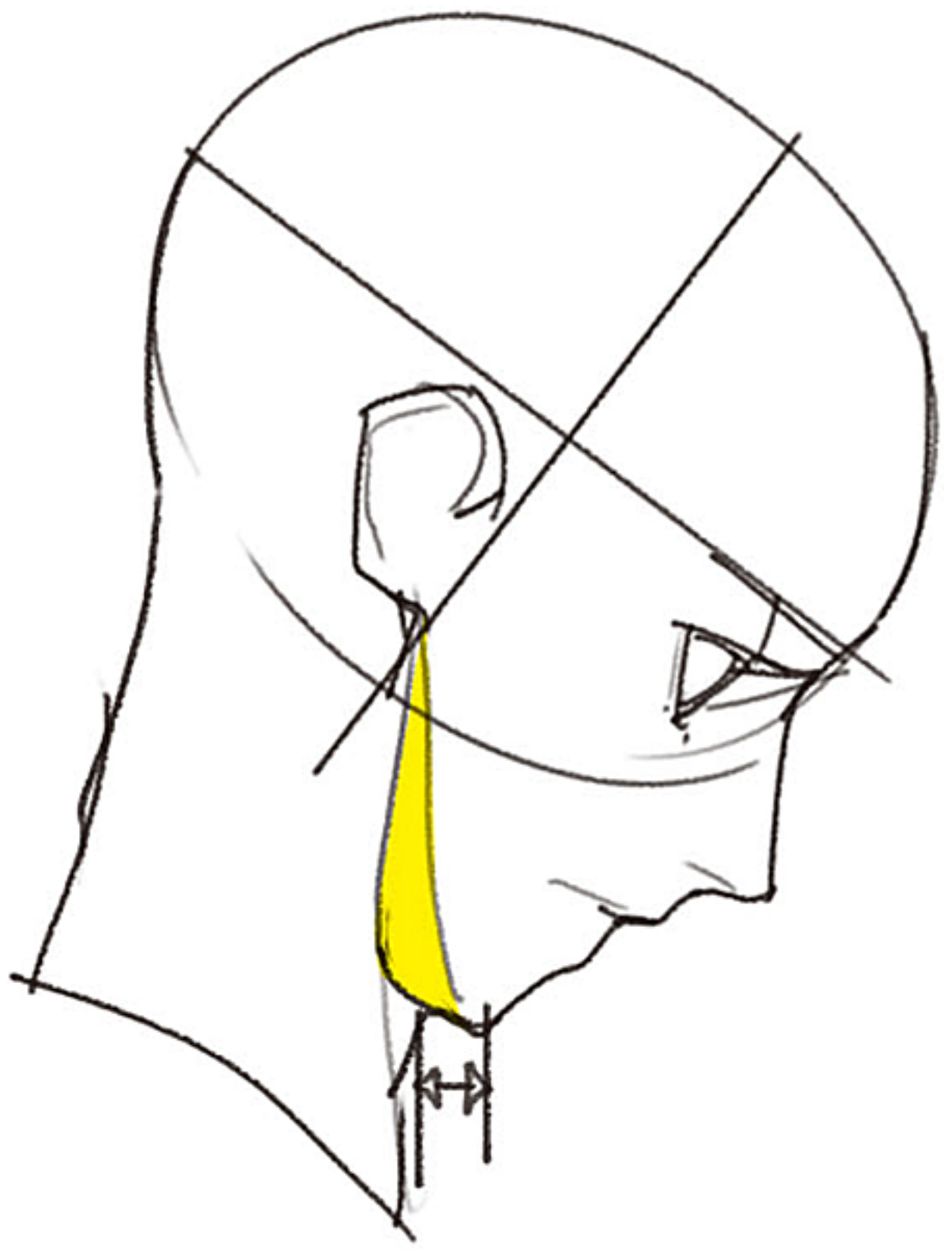


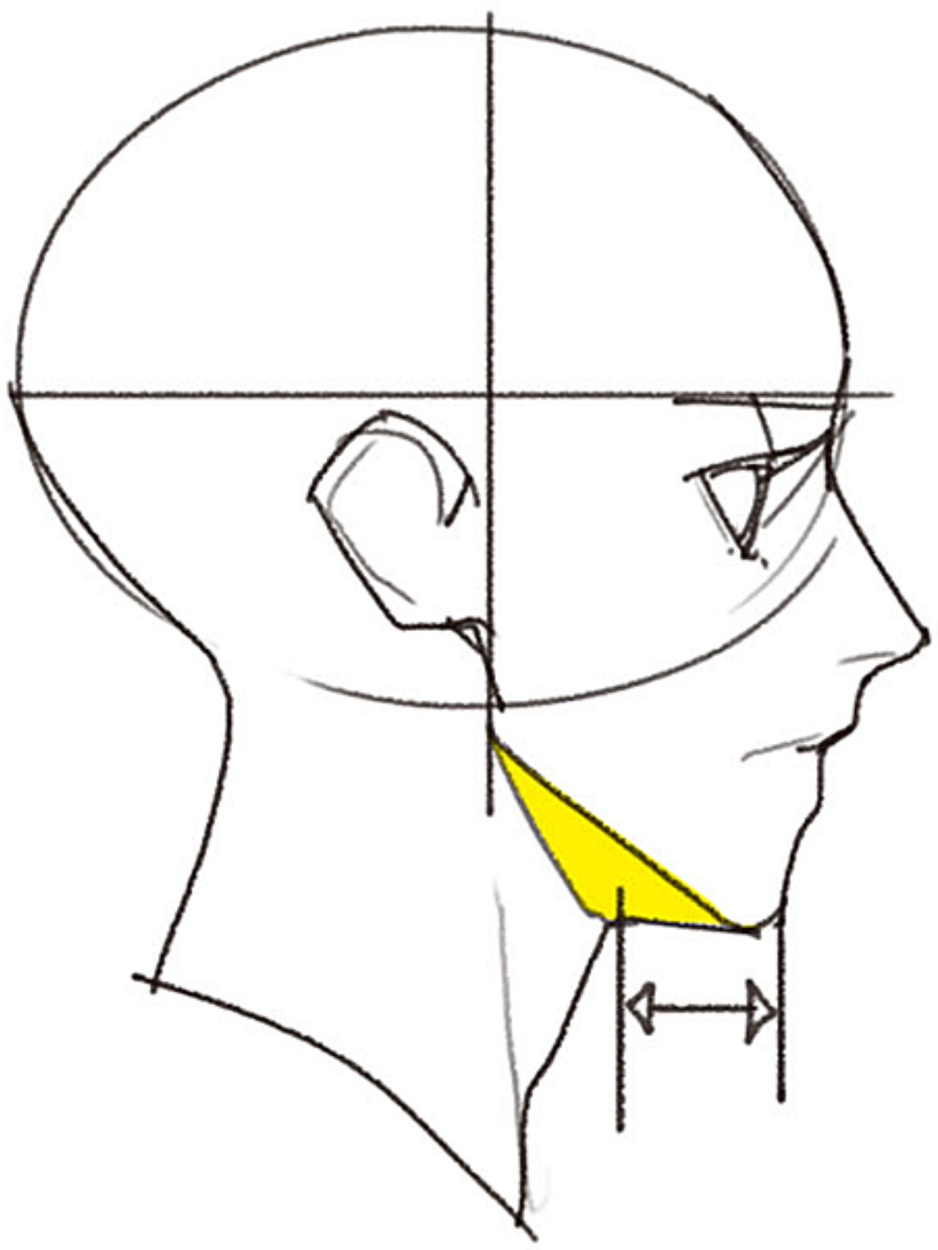
When drawing the side of the face, draw a vertical line from the tail of the eye to the chin. Depending on the drawing style, change the space between the starting point of the neck and the vertical line.





Raising or lowering the head changes the length under the chin.

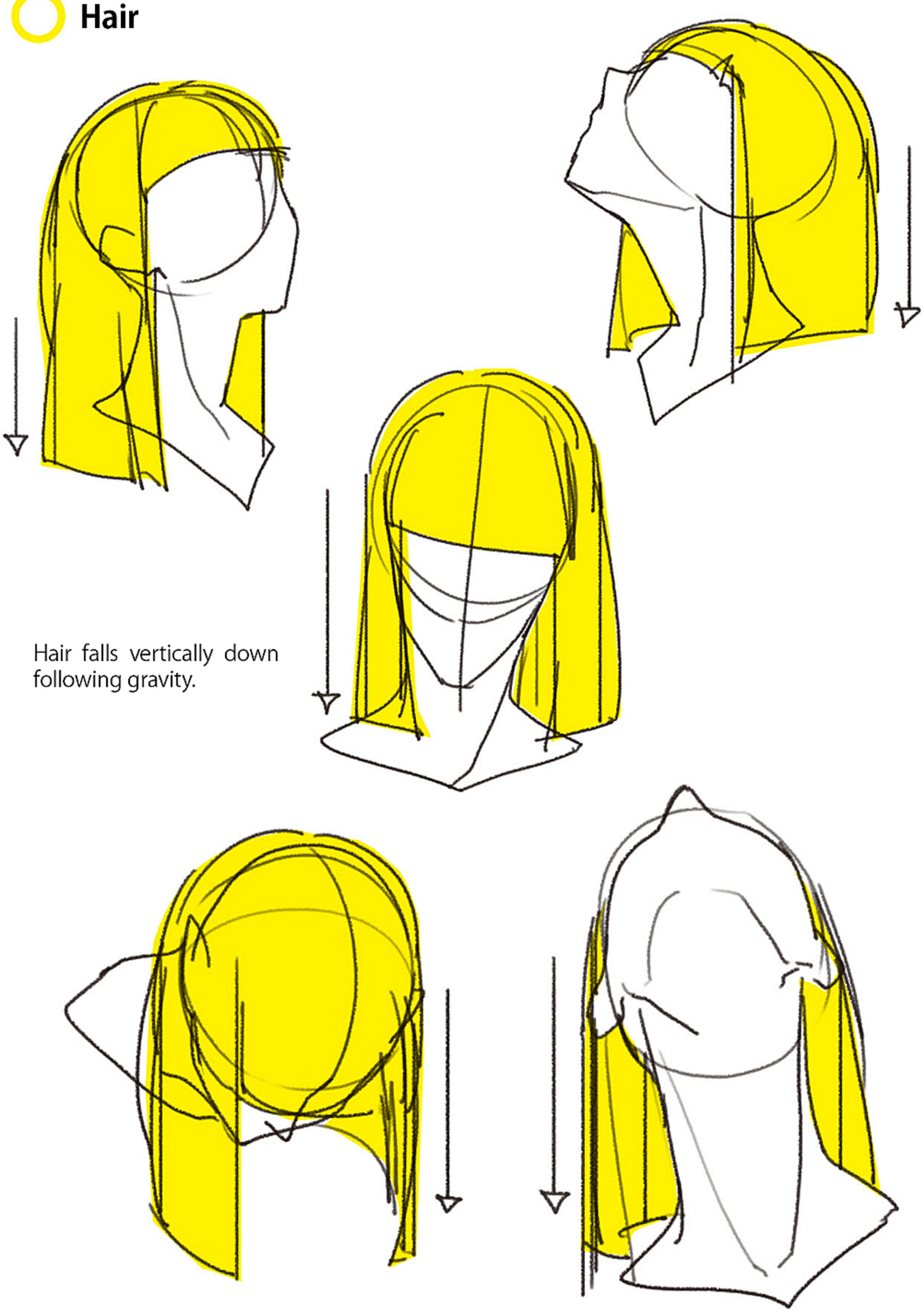




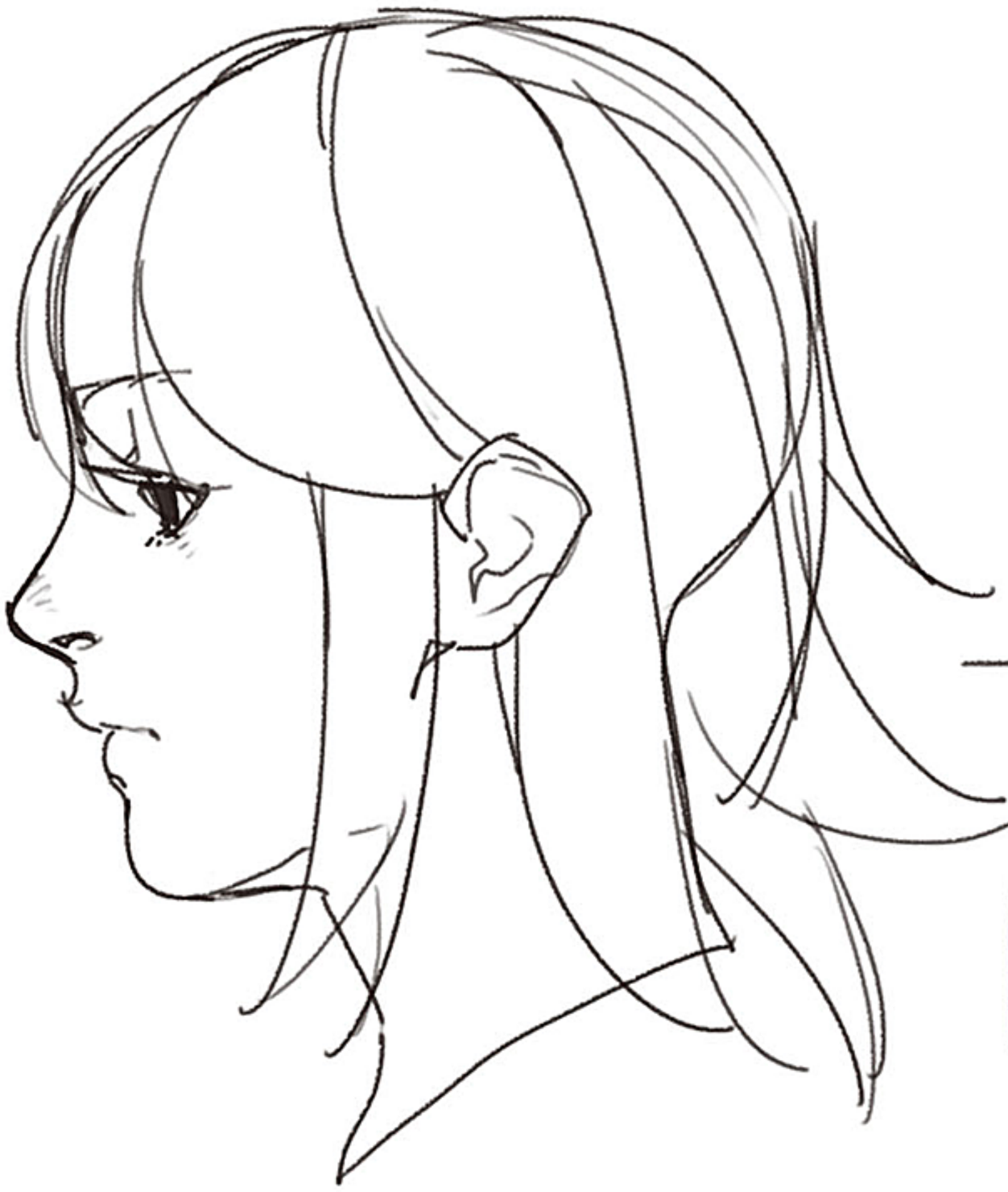
Side profile

Hair

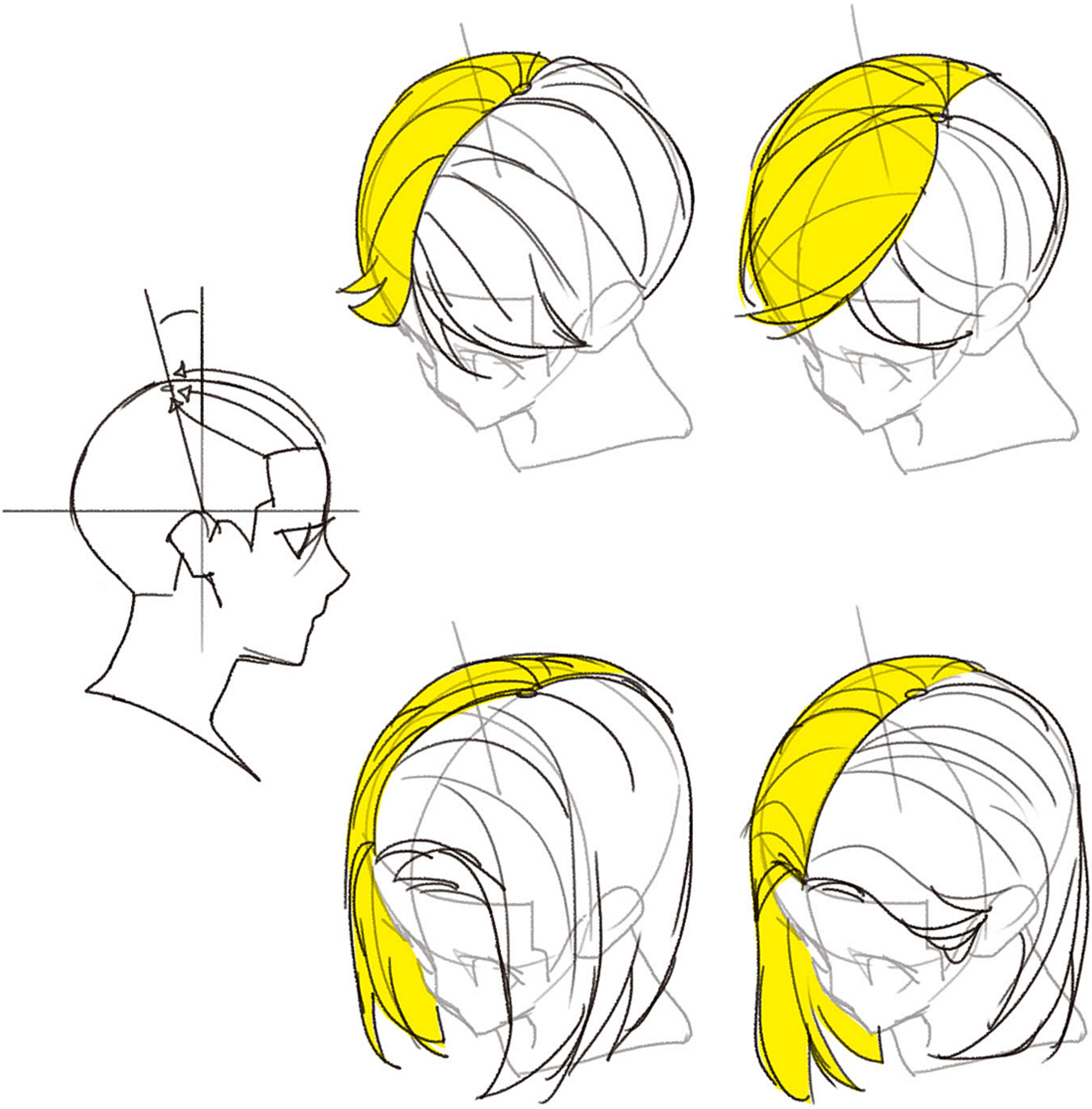
Hair



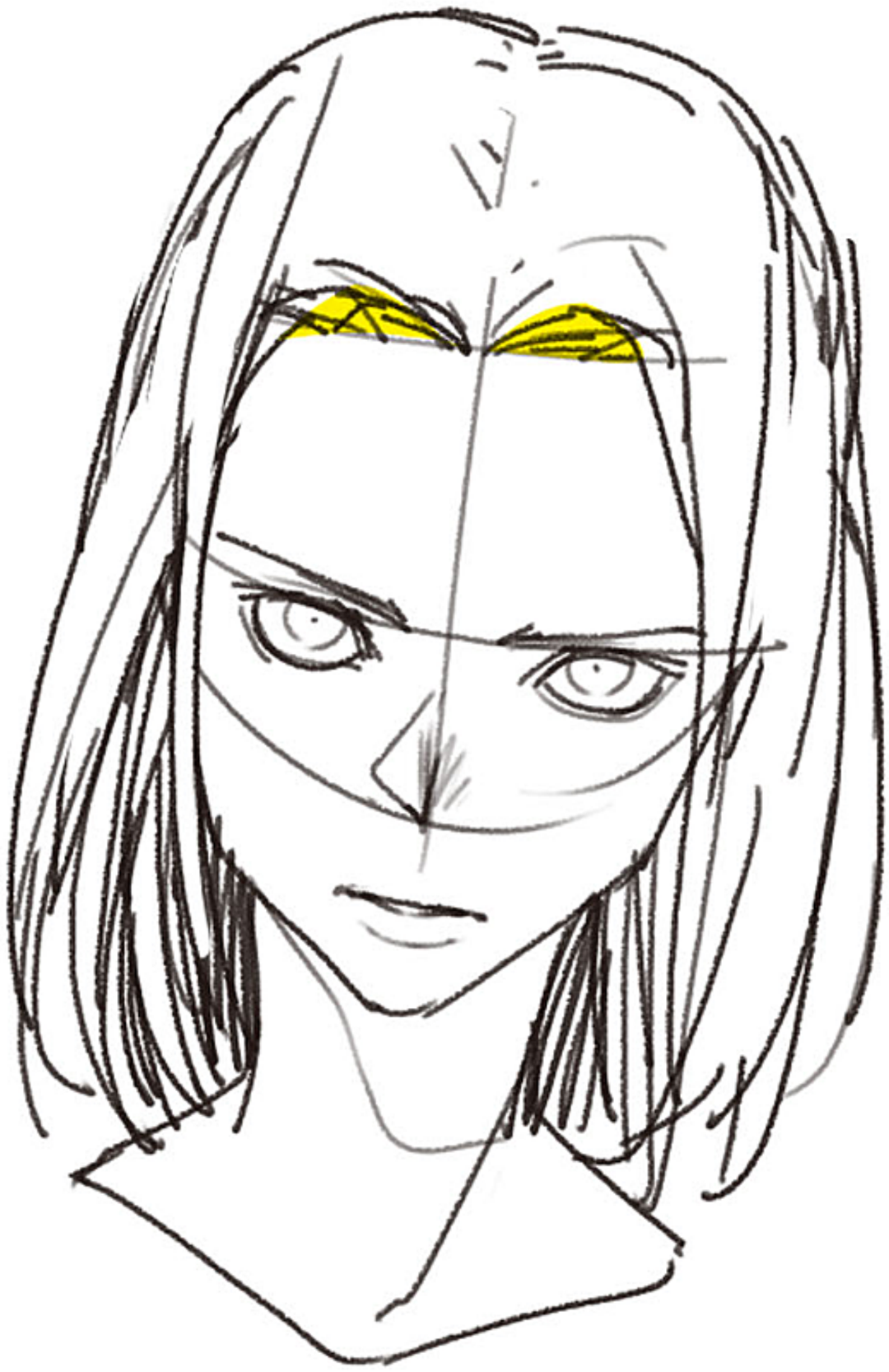
Hair falls vertically down following gravity.



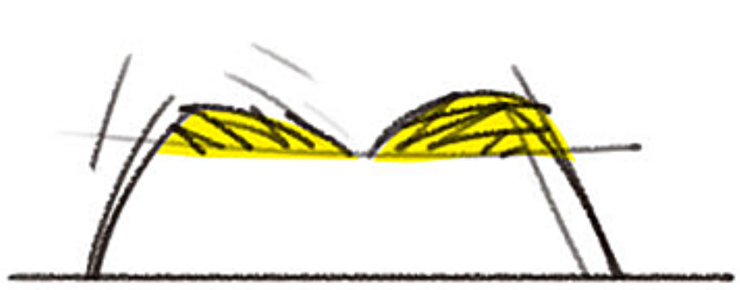
When drawing hair, you first set the flow of the hair with a large mass and then add thin hair around it to improve the detail.

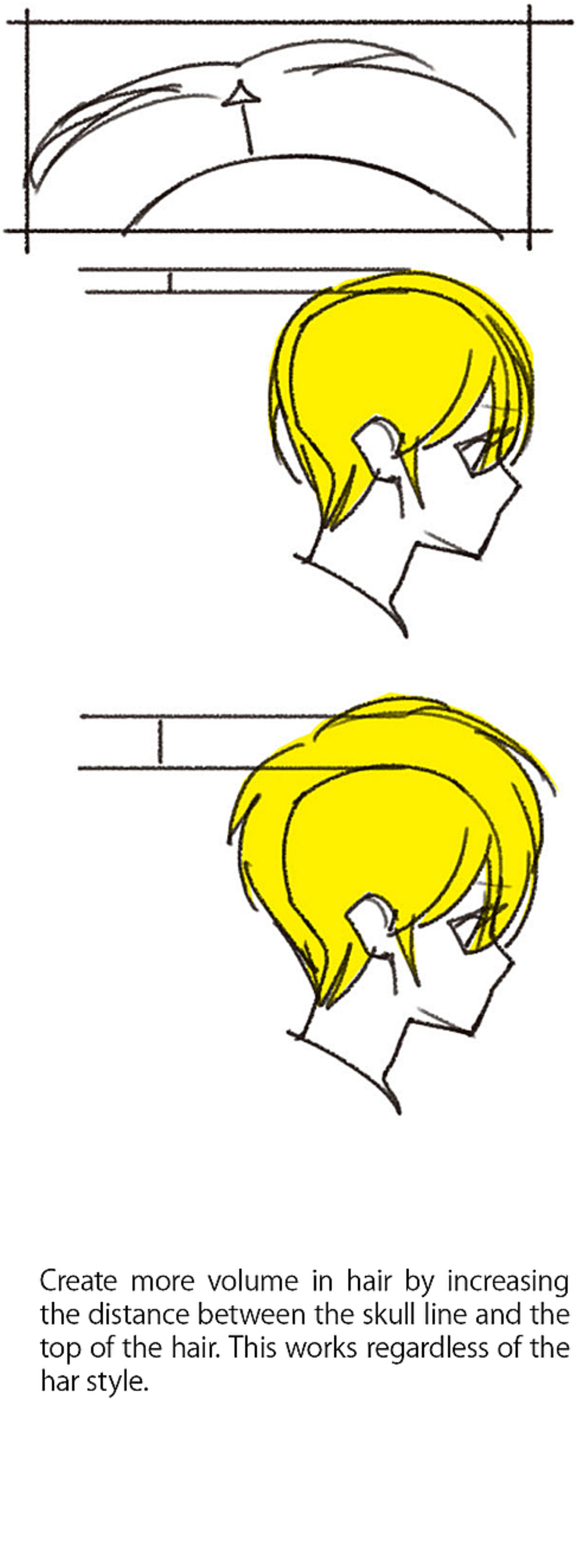


Set the end of the side parting at the crown of the head, slightly back from the center.

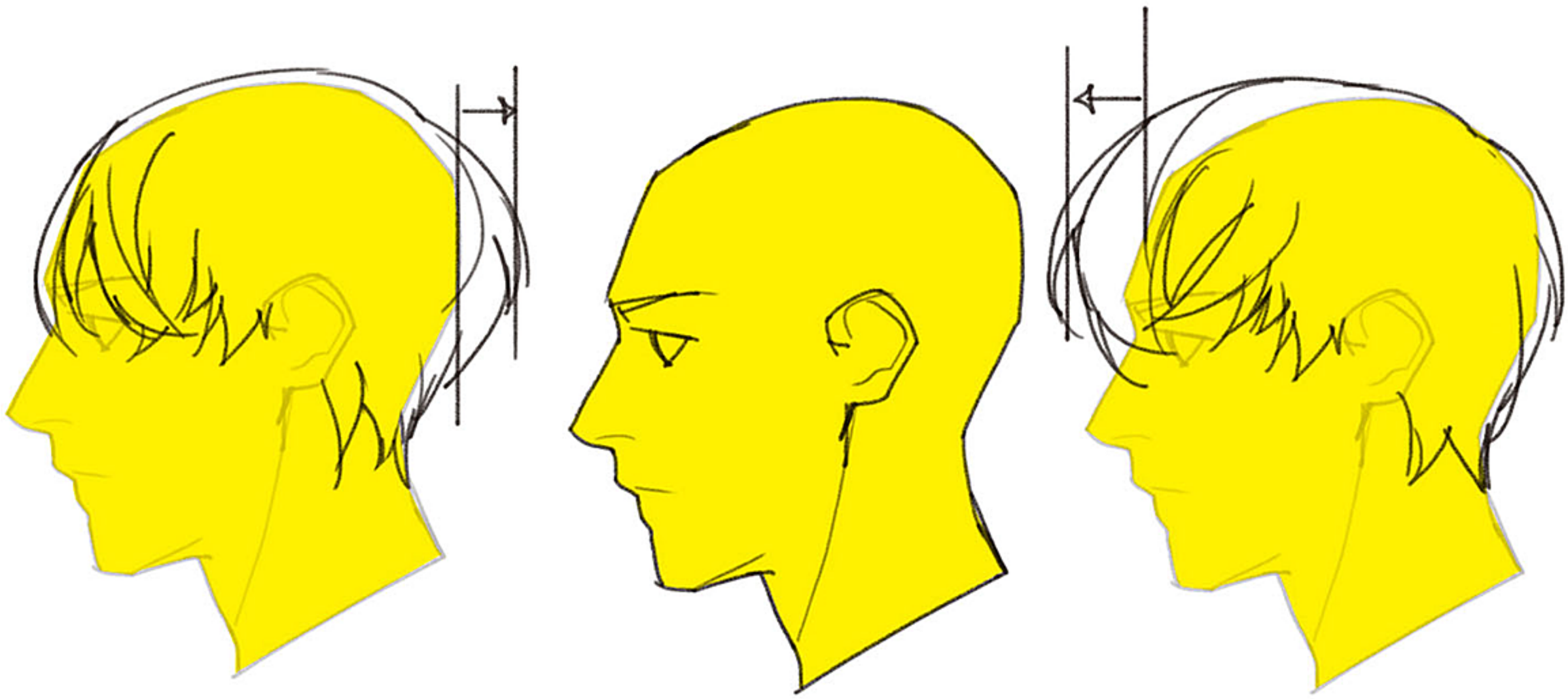


The more cartoon style the drawing is, the larger the space at the root part of the hair created by the parting.

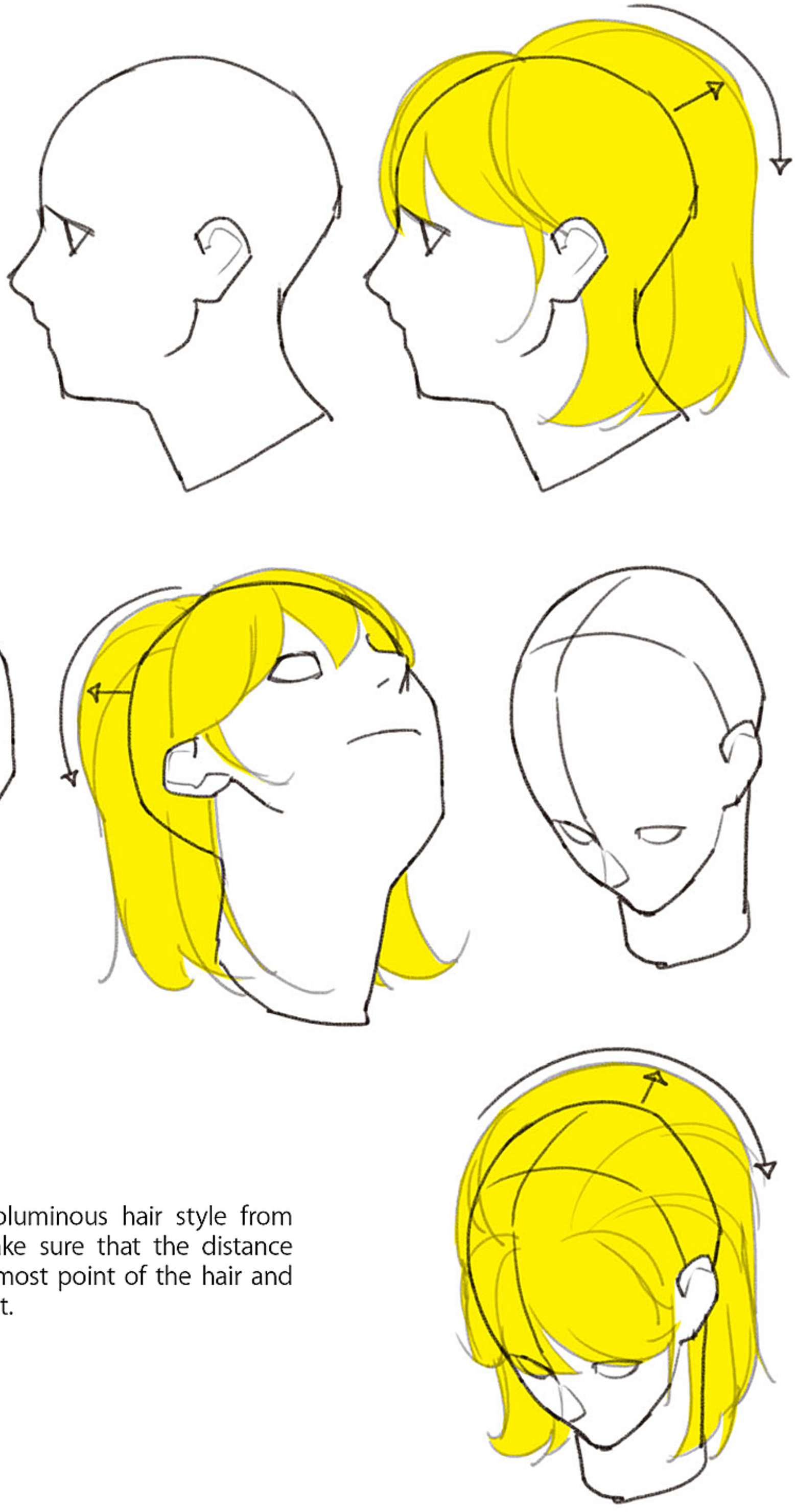




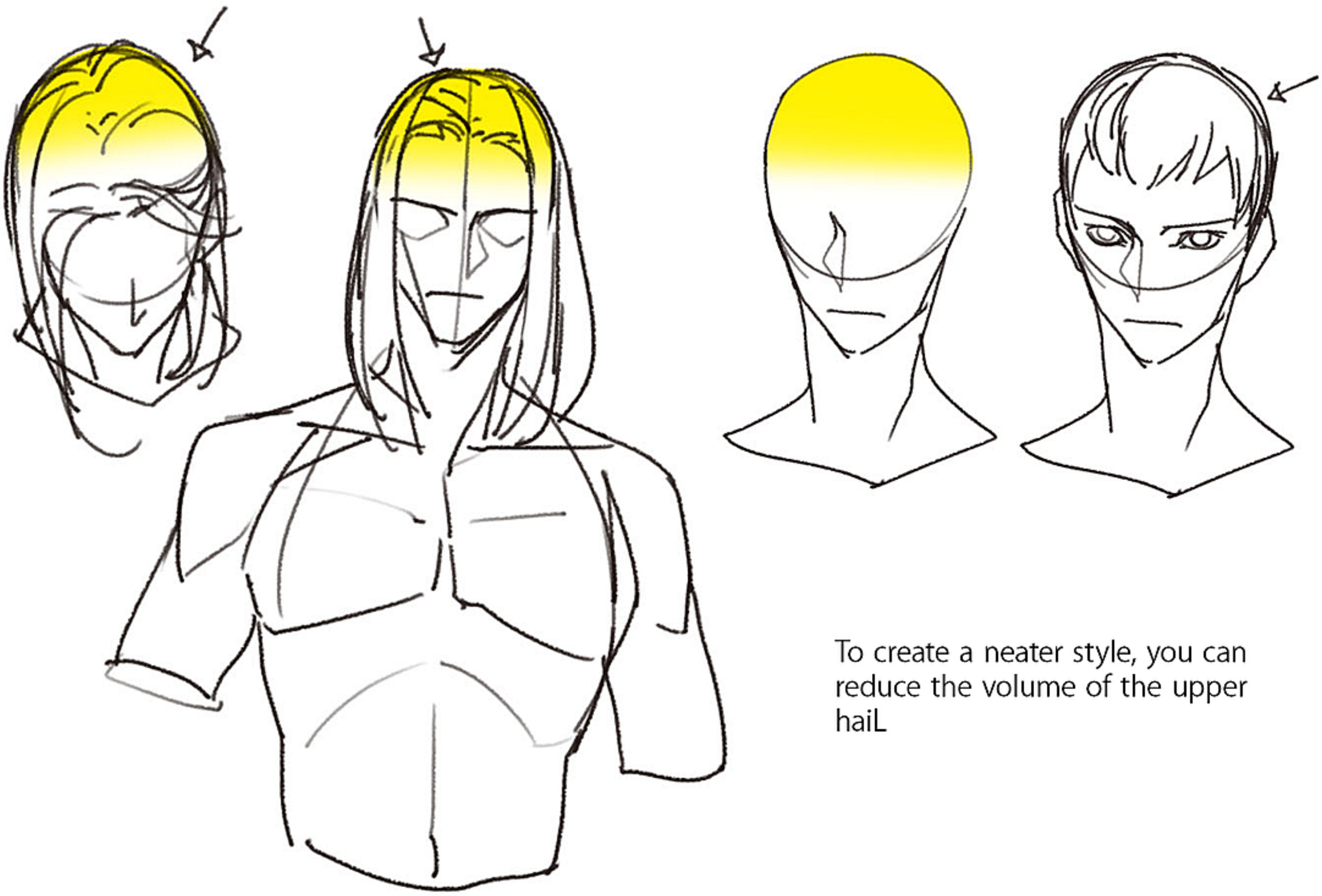
Create more volume in hair by increasing the distance between the skull line and the top of the hair. This works regardless of the har style.



You can create different hair styles without altering the length of the hair by changing the hairis distance from the forehead or back of the head.

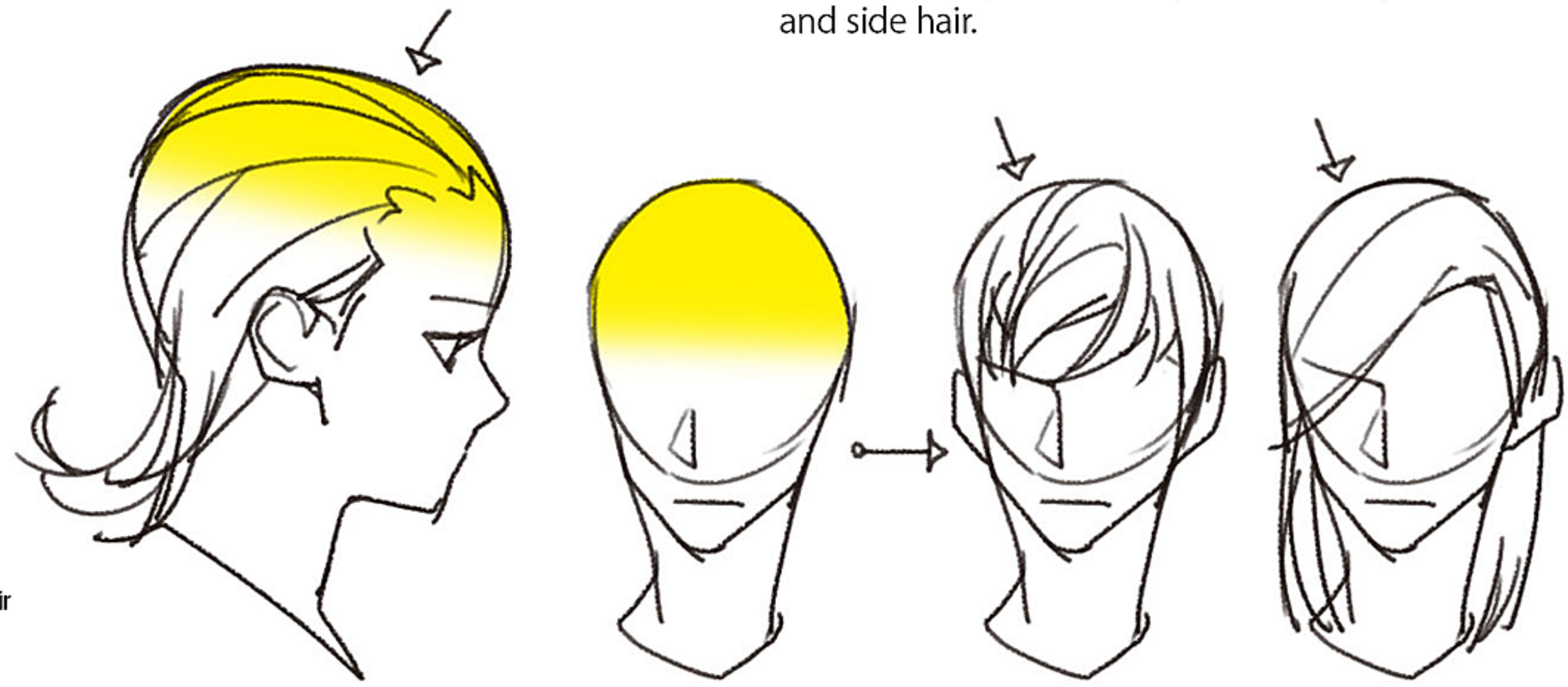


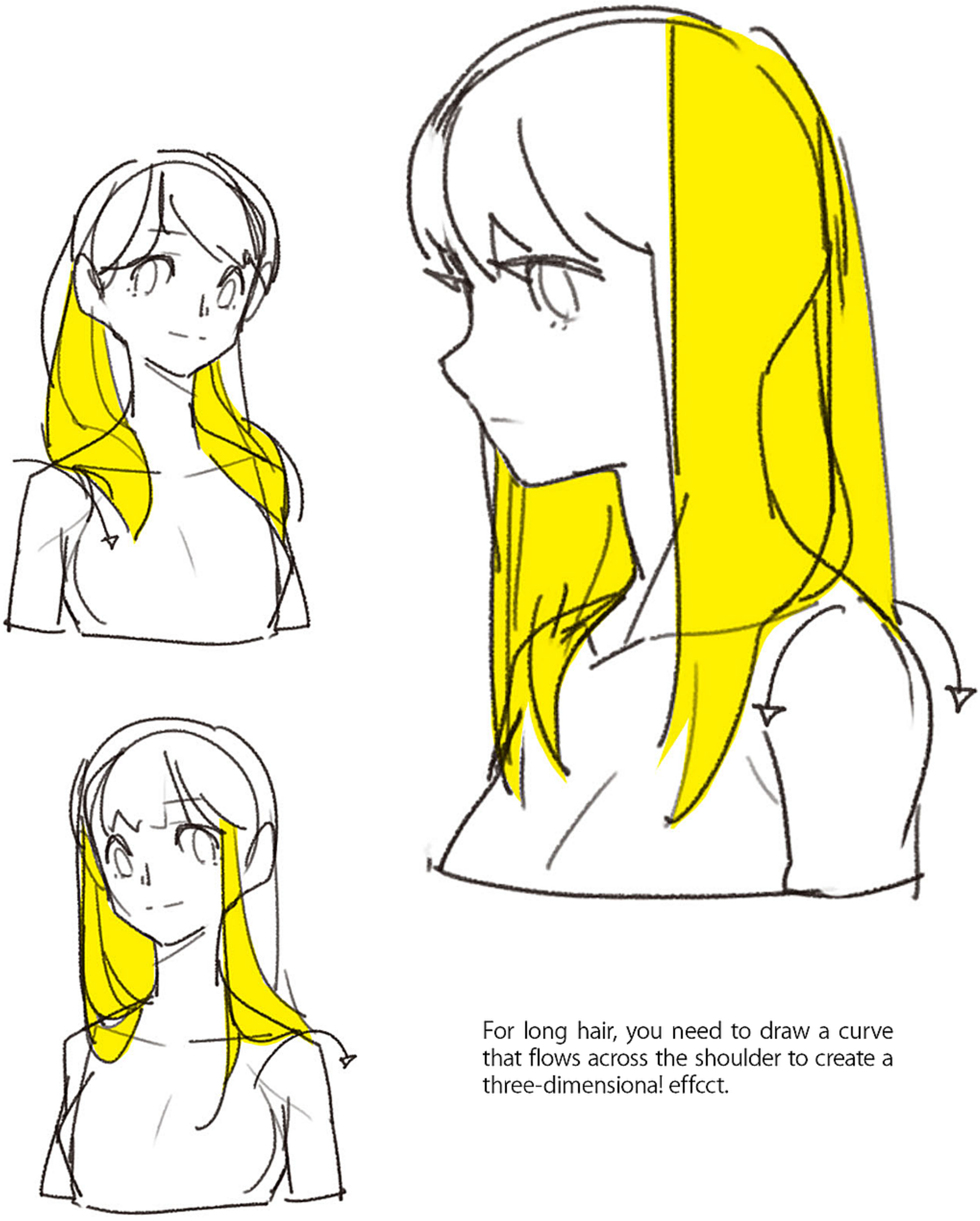
When drawing a voluminous hair style from different angles, make sure that the distance betwocn the outer most point of the hair and the scalp is consistent.



To create a neater style, you can reduce the volume of the upper haiL

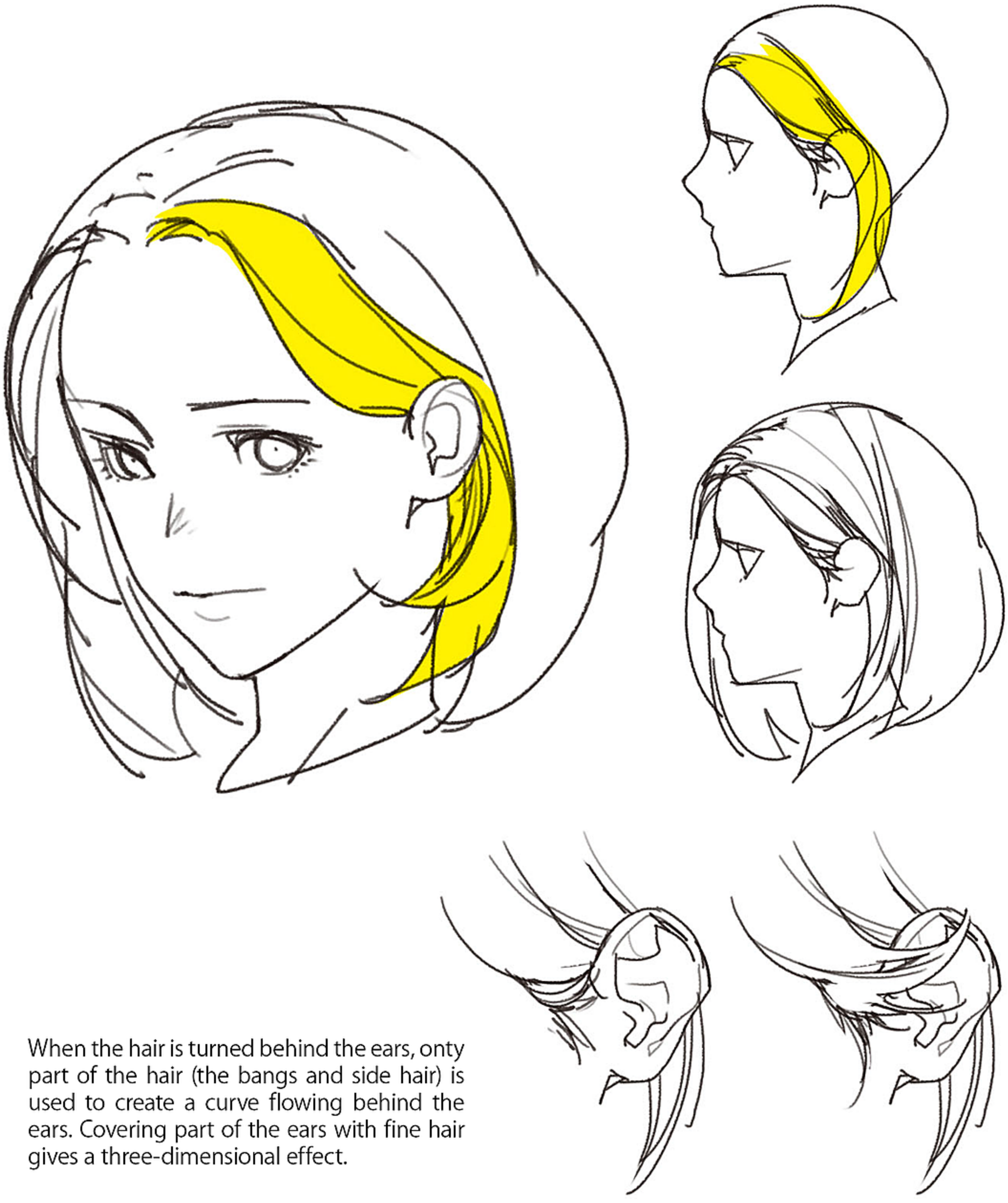
After drawing the face shape with a basic circle, you only neod to express the bangs and side hair.



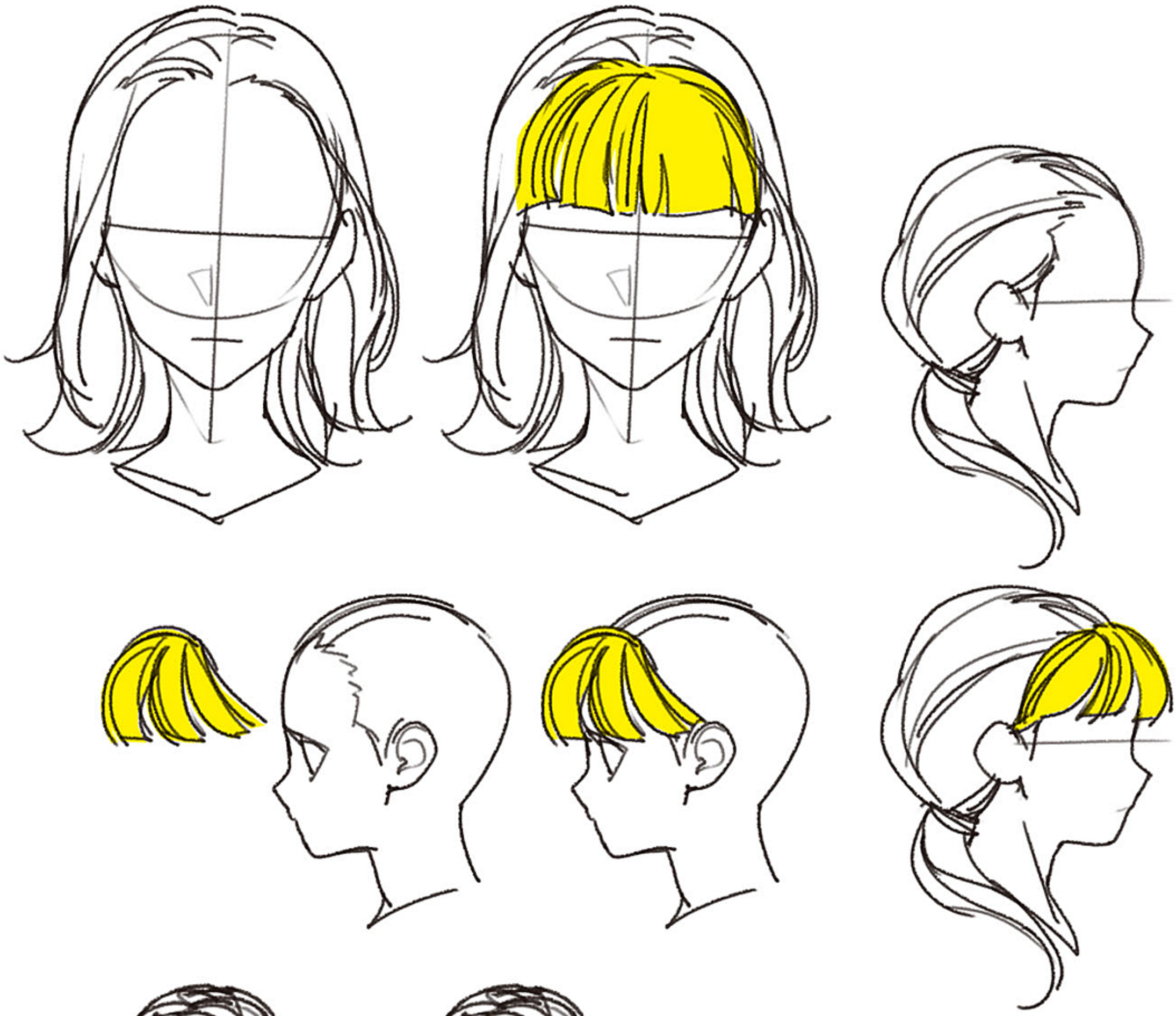


For long hair, you need to draw a curve that flows across the shoulder to create a three-dimensiona! effcct.

When drawing long hair that is turned back, showing the side of the inner hair creates a three-dimensional effect.

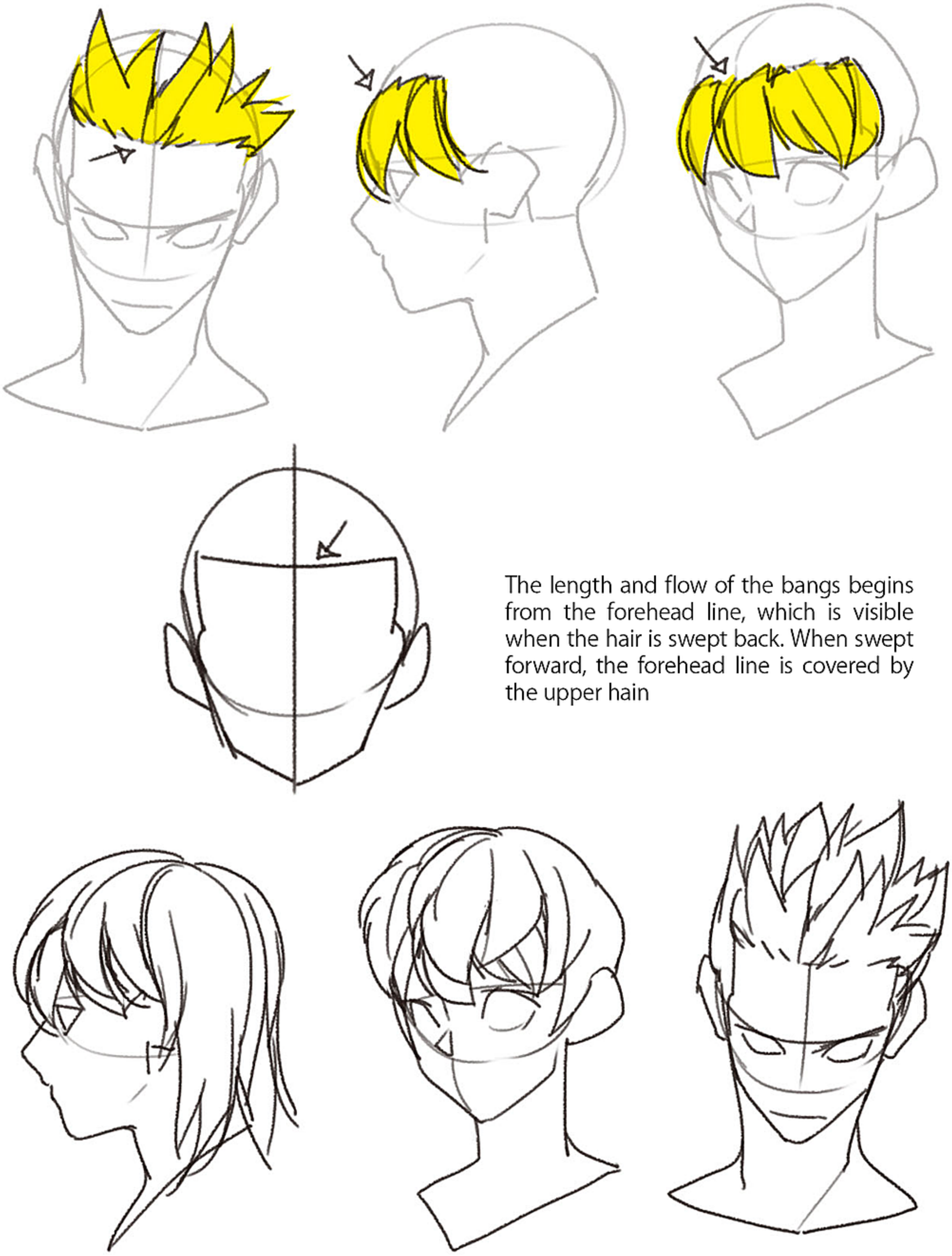


When the hair is turned behind the ears, onty part of the hair (the bangs and side hair) is used to create a curve flowing behind the ears. Covering part of the ears with fine hair gives a three-dimensional effect.

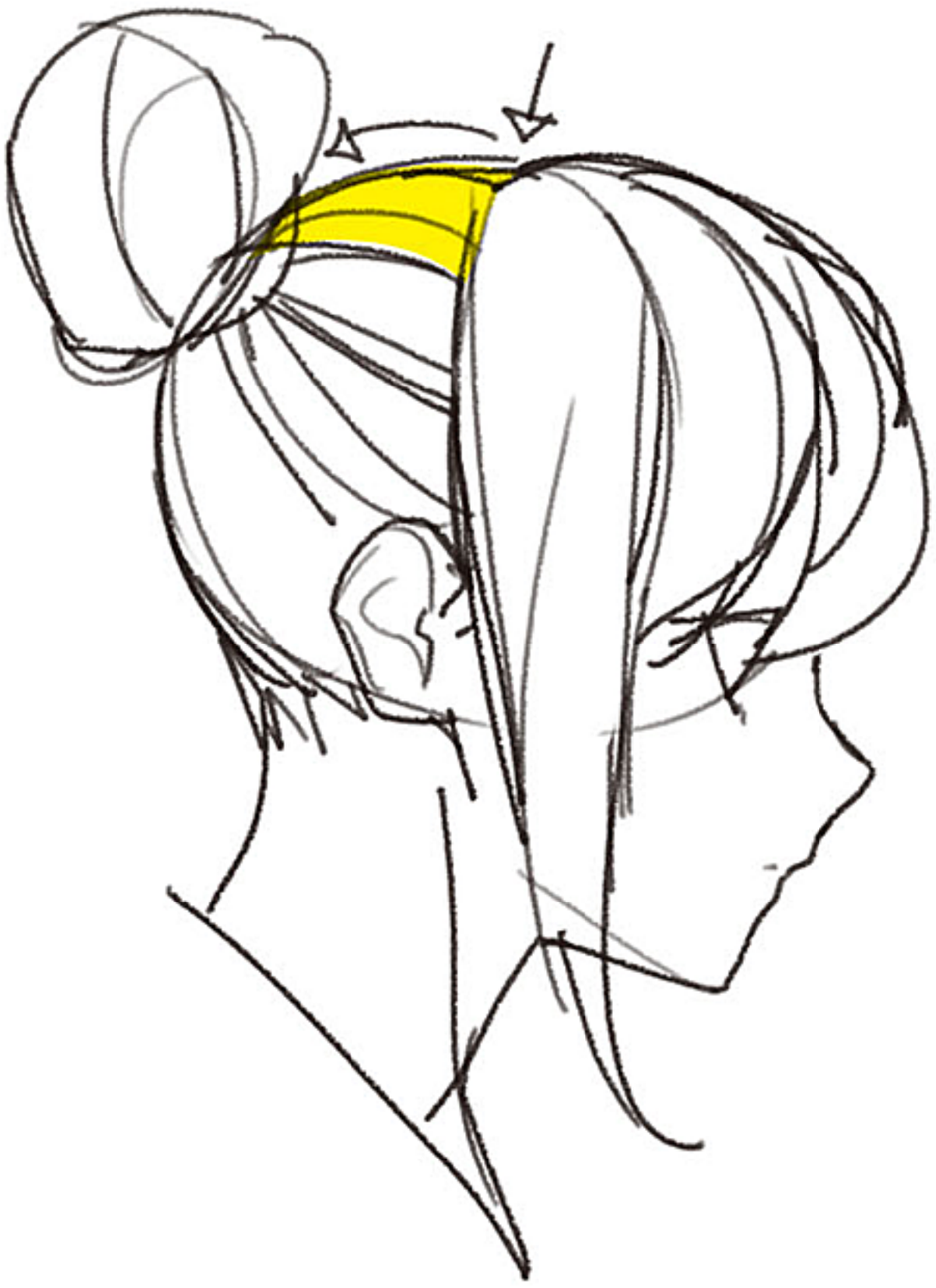


The bangs are drawn with volume in line with the forehead line,

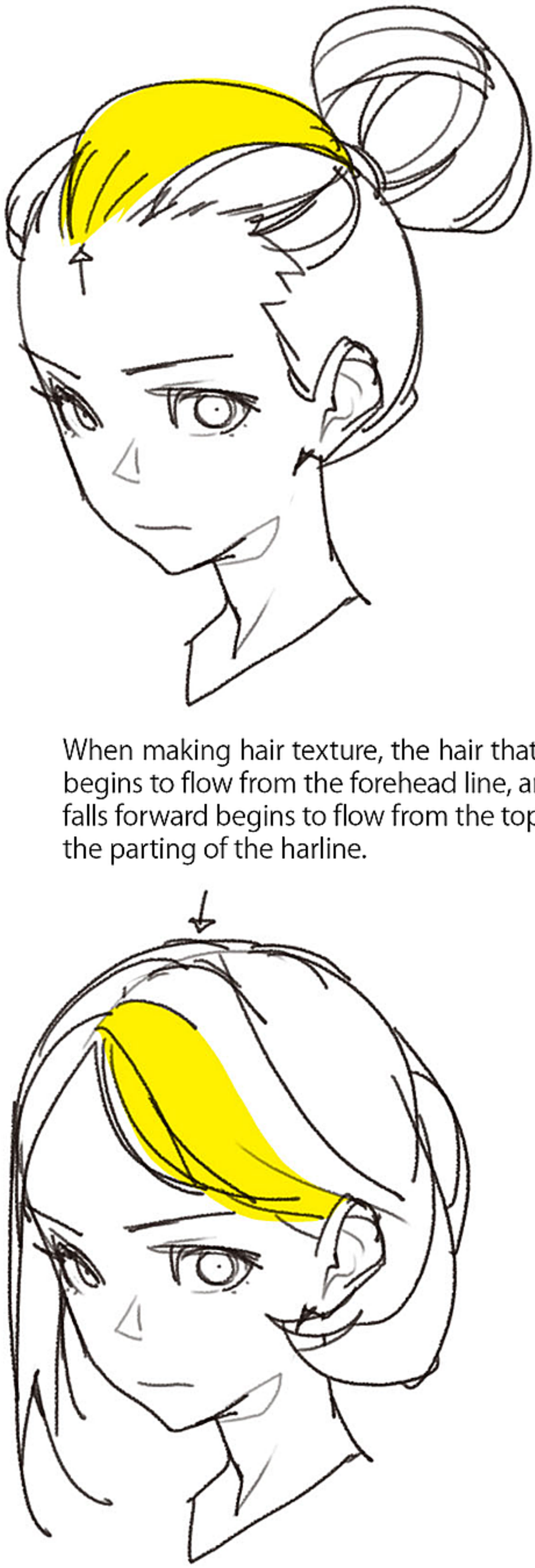
Hair



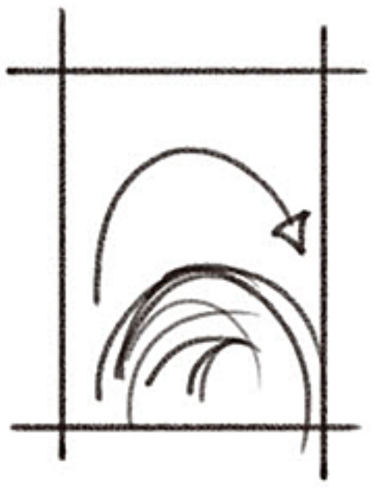
The length and flow of the bangs begins from the forehead line, which is visible when the hair is swept back. When swept forward, the forehead line is covered by the upper hain

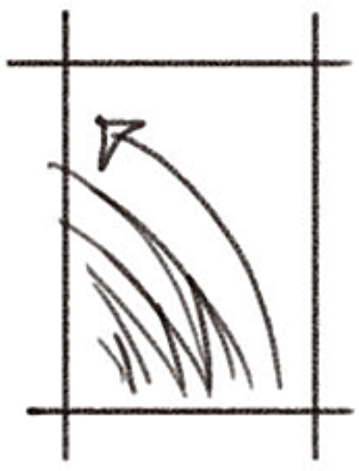


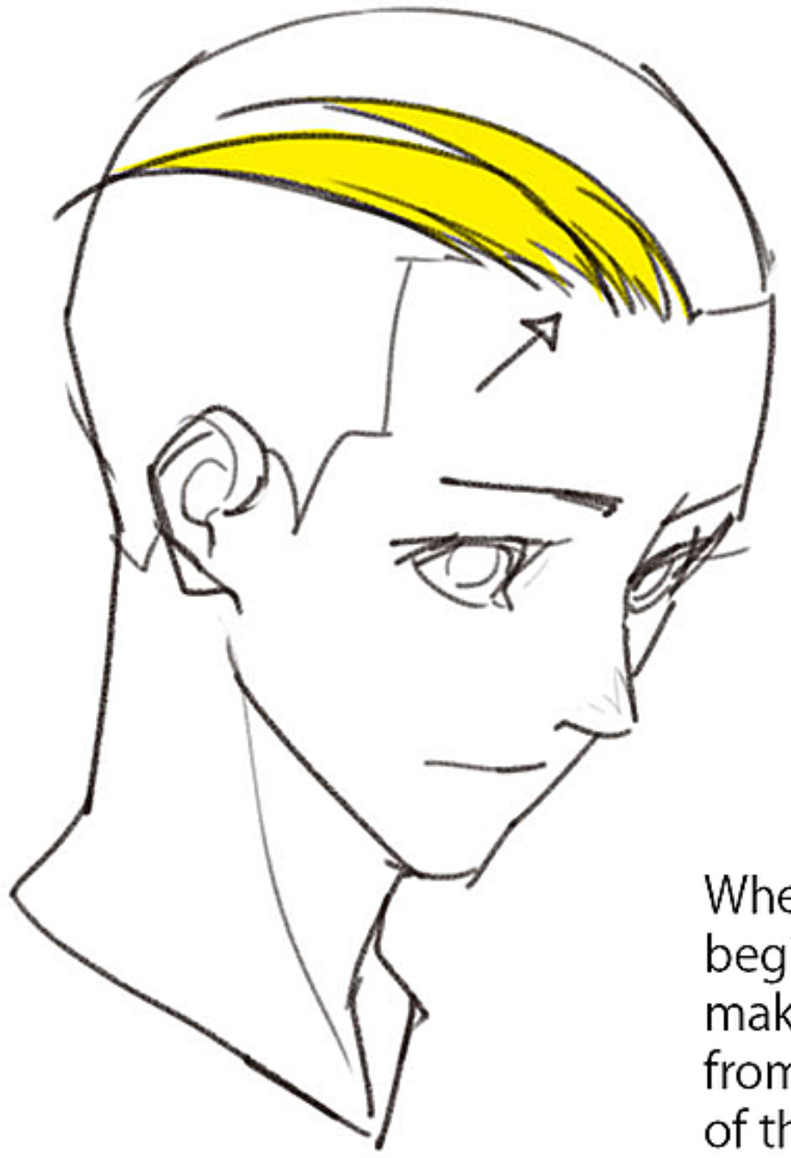
For the raised hairstyle, the flow of the upper hair changes depending on where the fringe (bang) line starts.



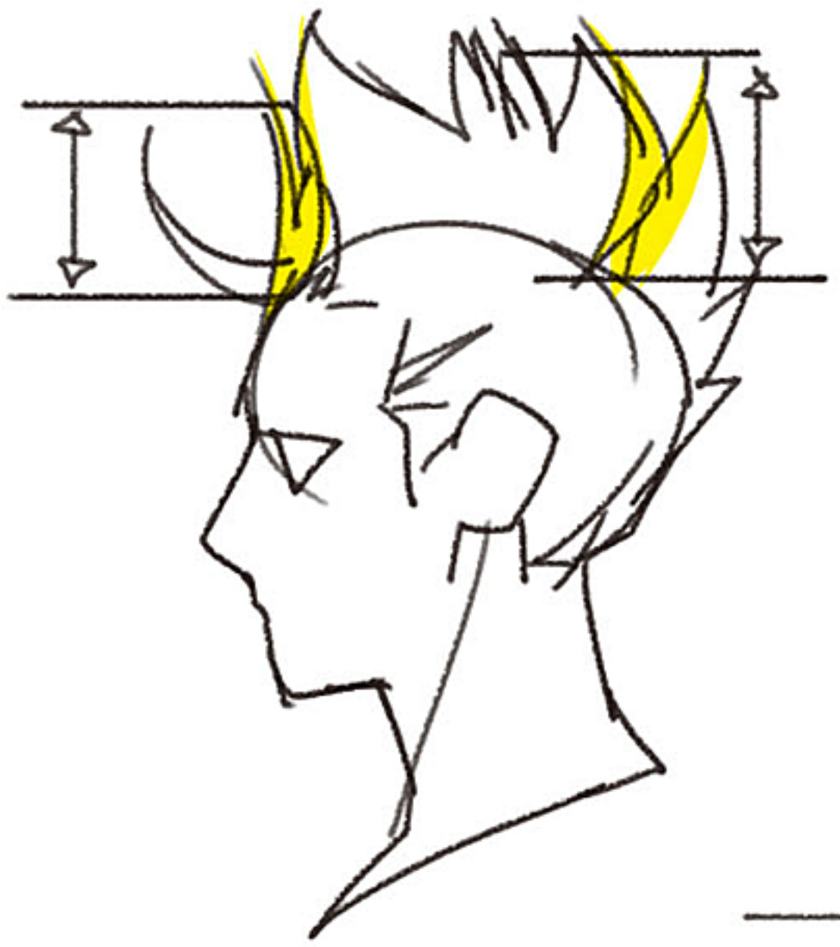
When making hair texture, the hair that is turned back begins to flow from the forehead line, and the hair that falls forward begins to flow from the top of the head or the parting of the harline.



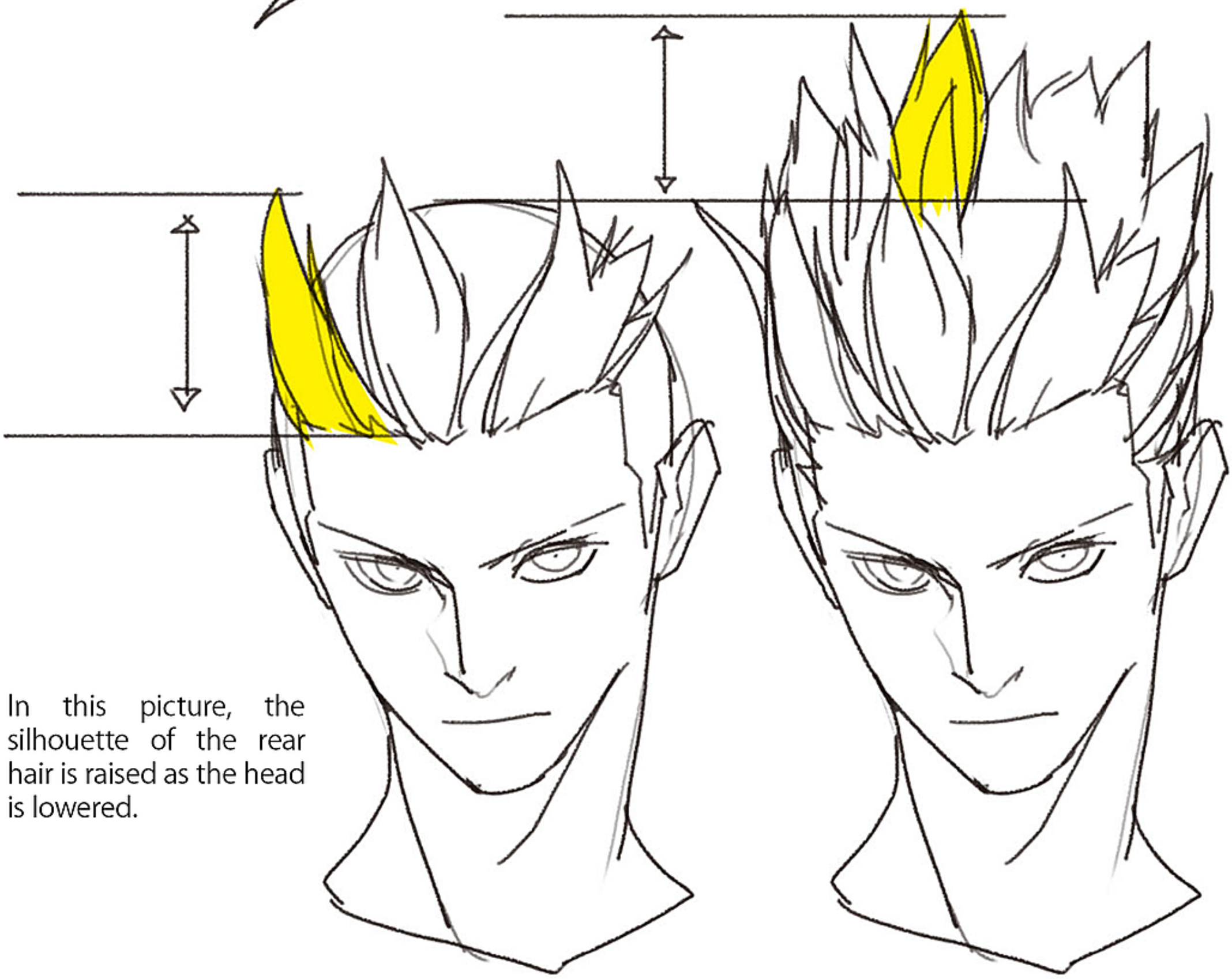




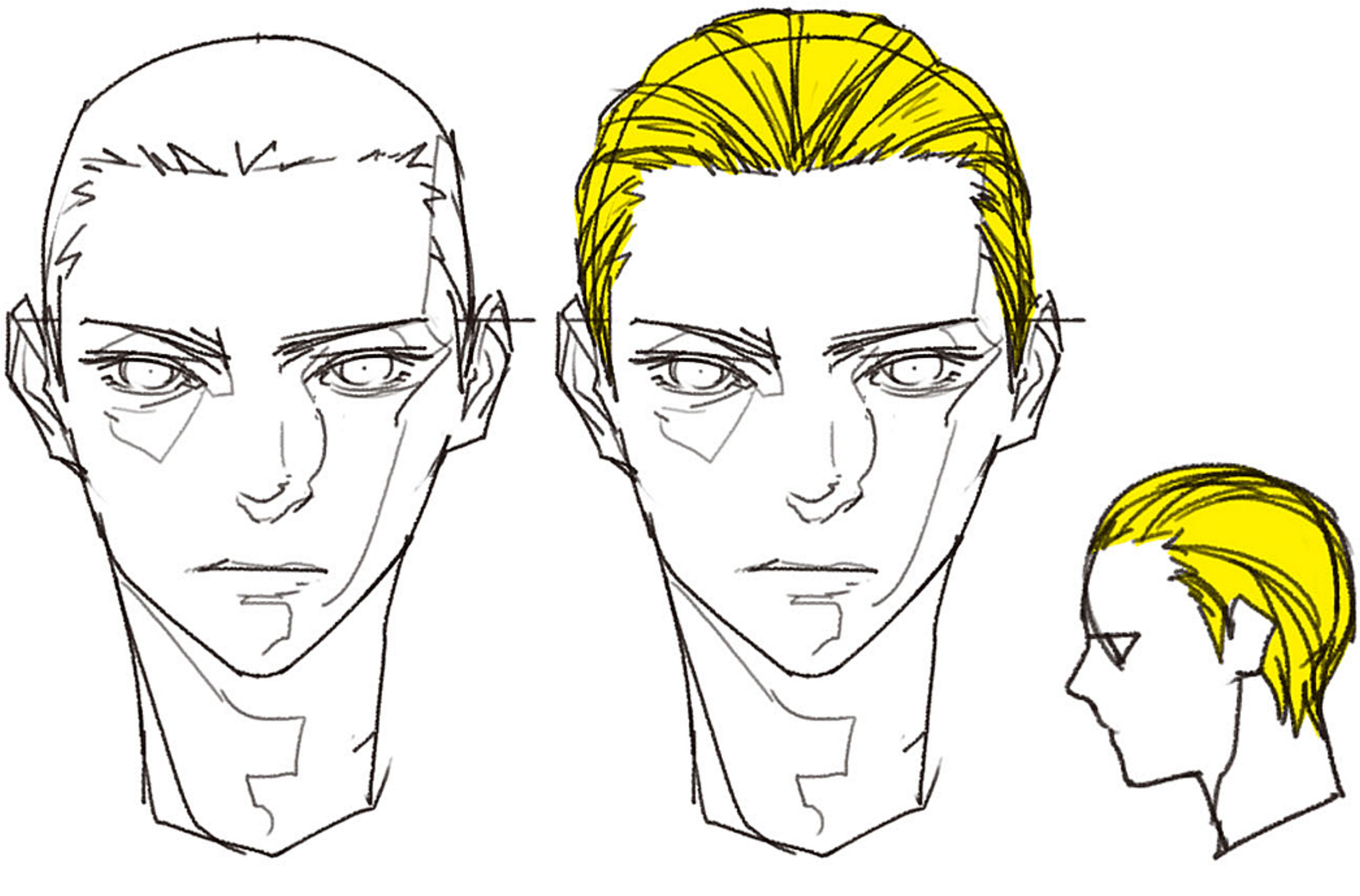
When drawing hairstyles that begin on the forehead hairline, make sure that the flow of hair from the roots follows the direction of the hairstyle.



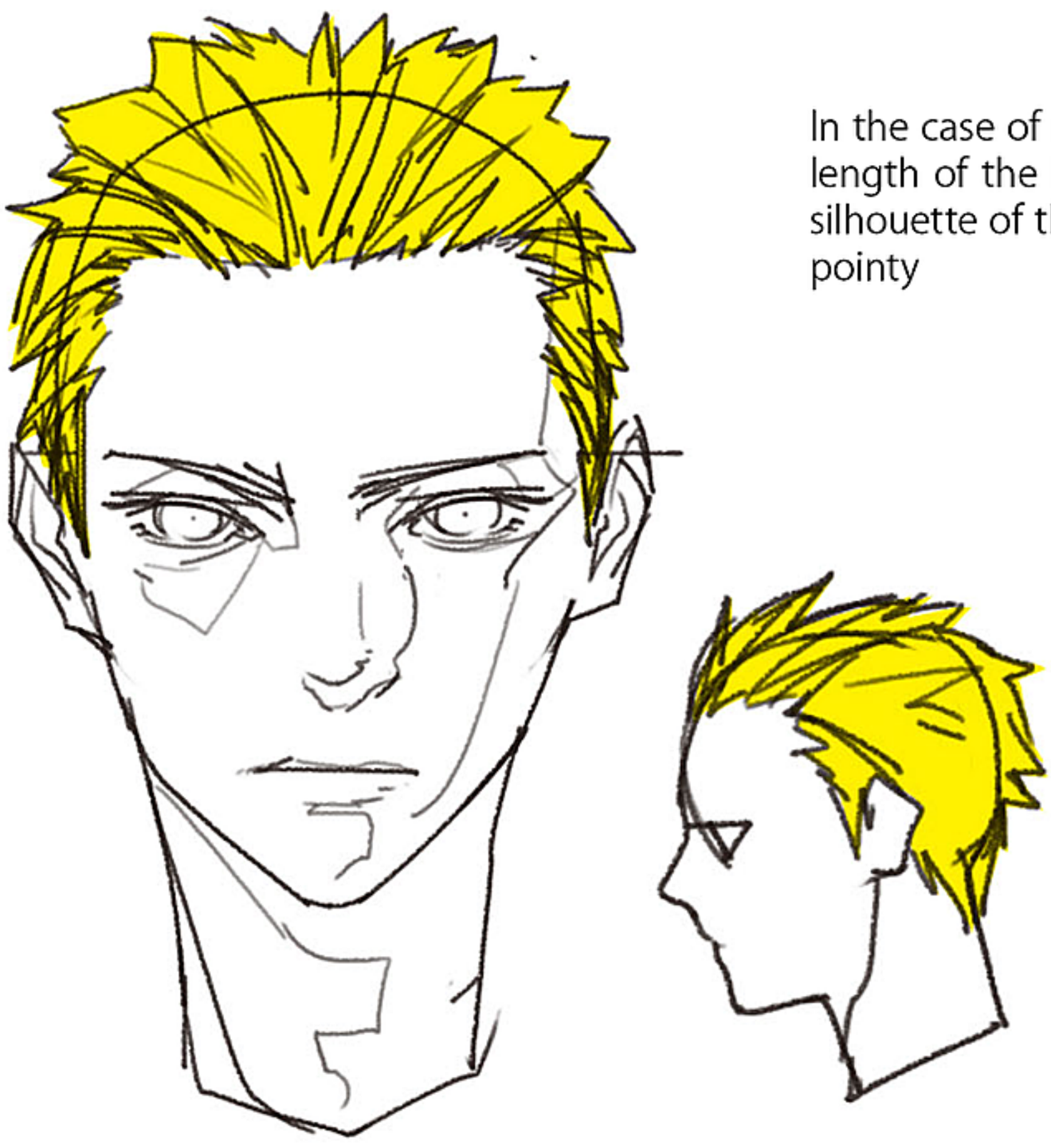
When the bangs are pulled back, the length of the entire silhouette can be predicted by considering the length of the front and rear hairs.

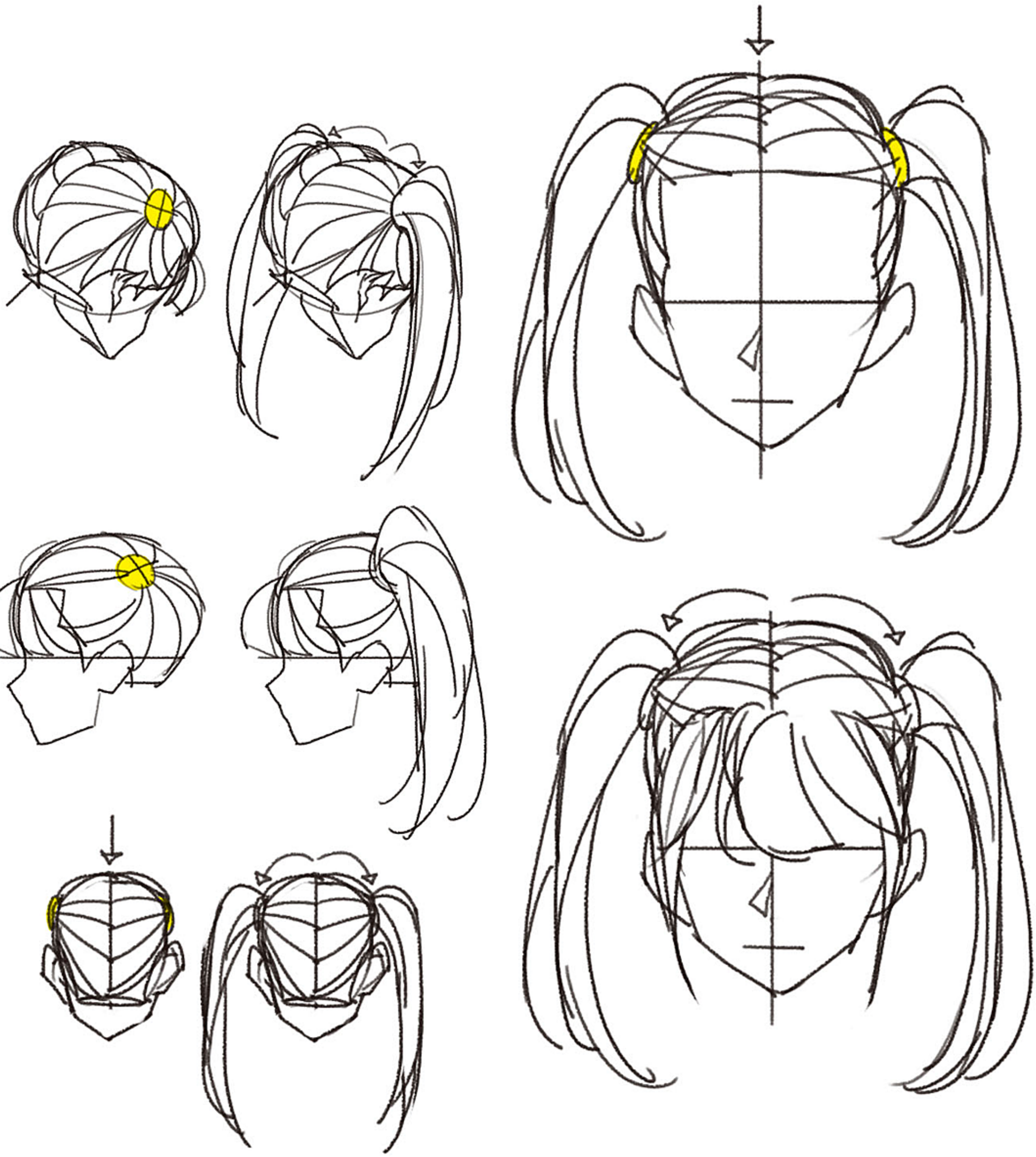


In this picture, the silhouette of the rear hair is raised as the head is lowered.

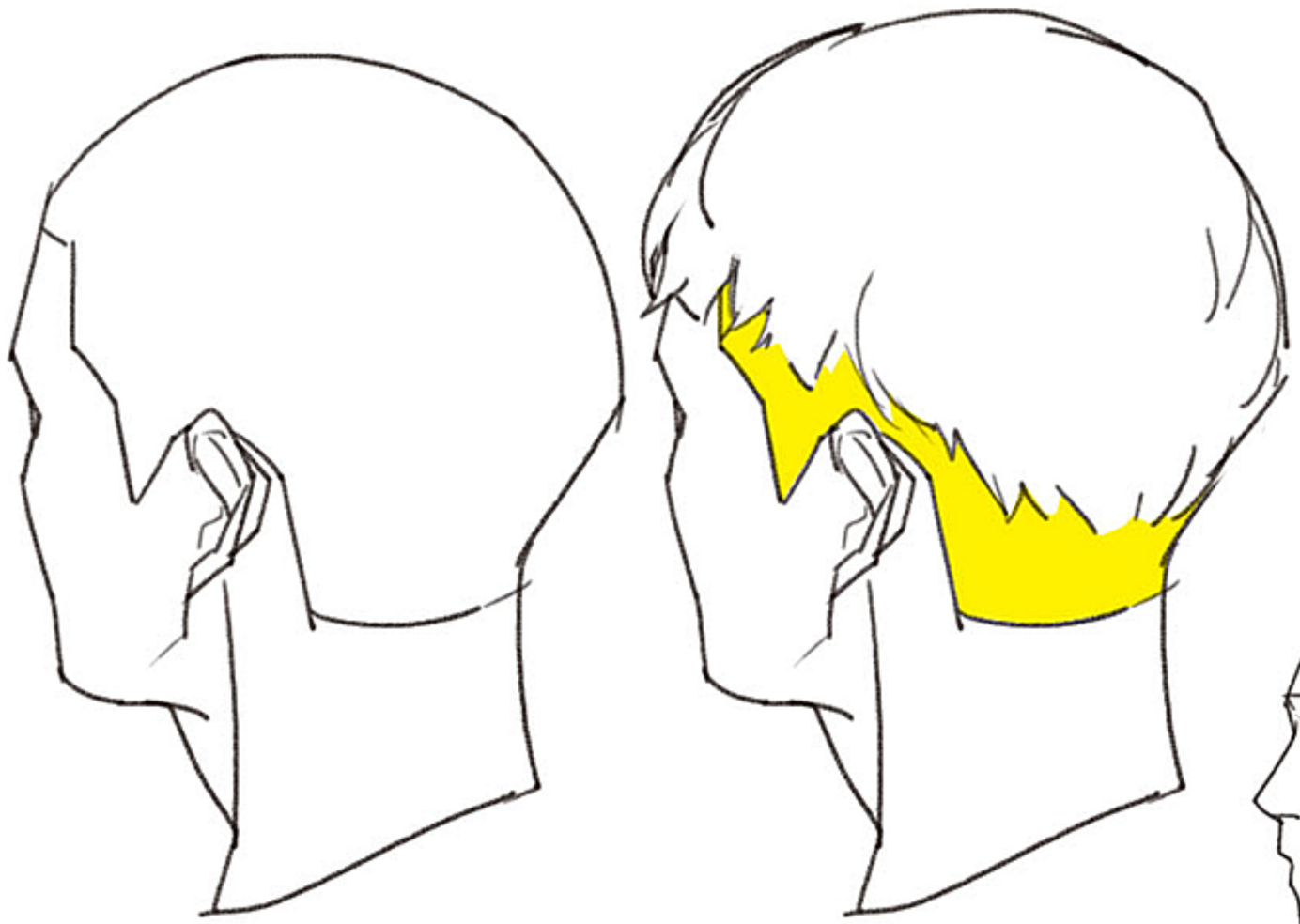


In the case of raised hair styles, the length of the hair feels short if the silhouette of the outer hair is made pointy

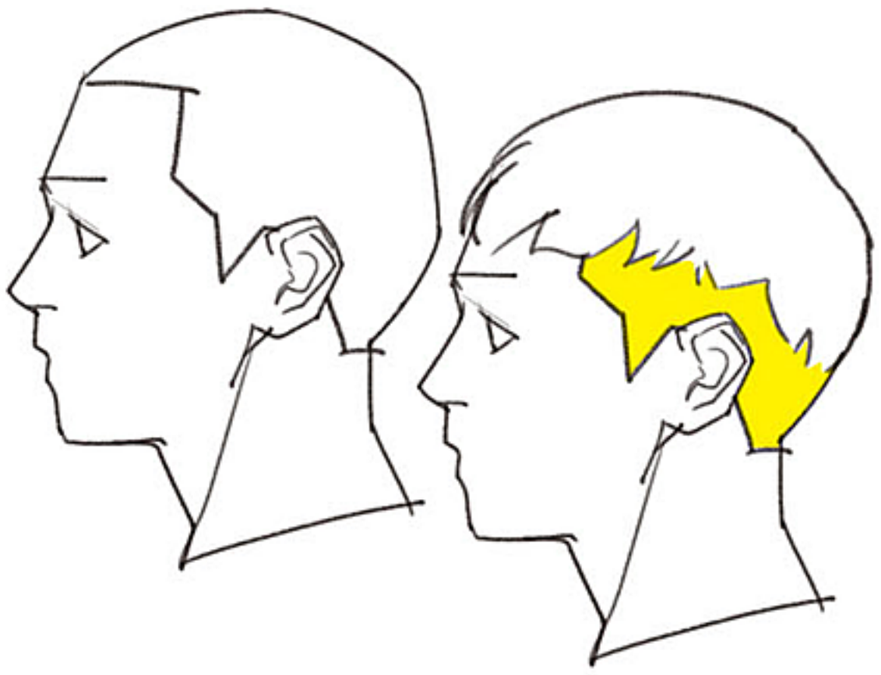


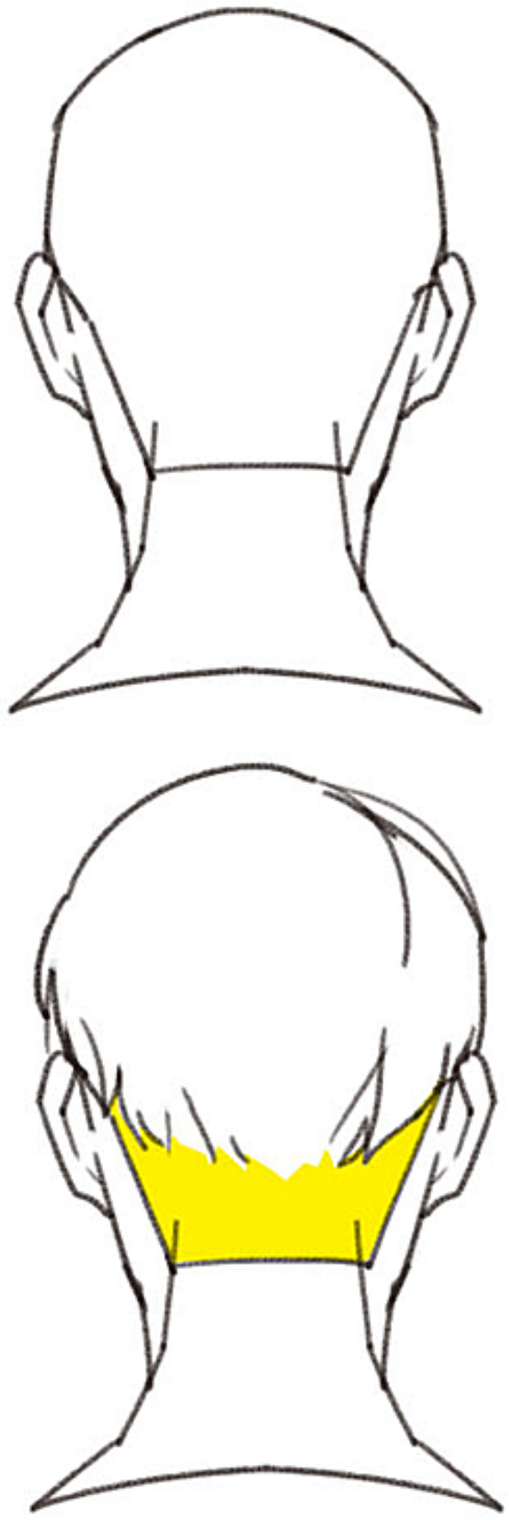


To draw twin-tail hairstytes, divide the hair into equal parts based on the centerline of the facet and gather the flow of hair to the tying positions.



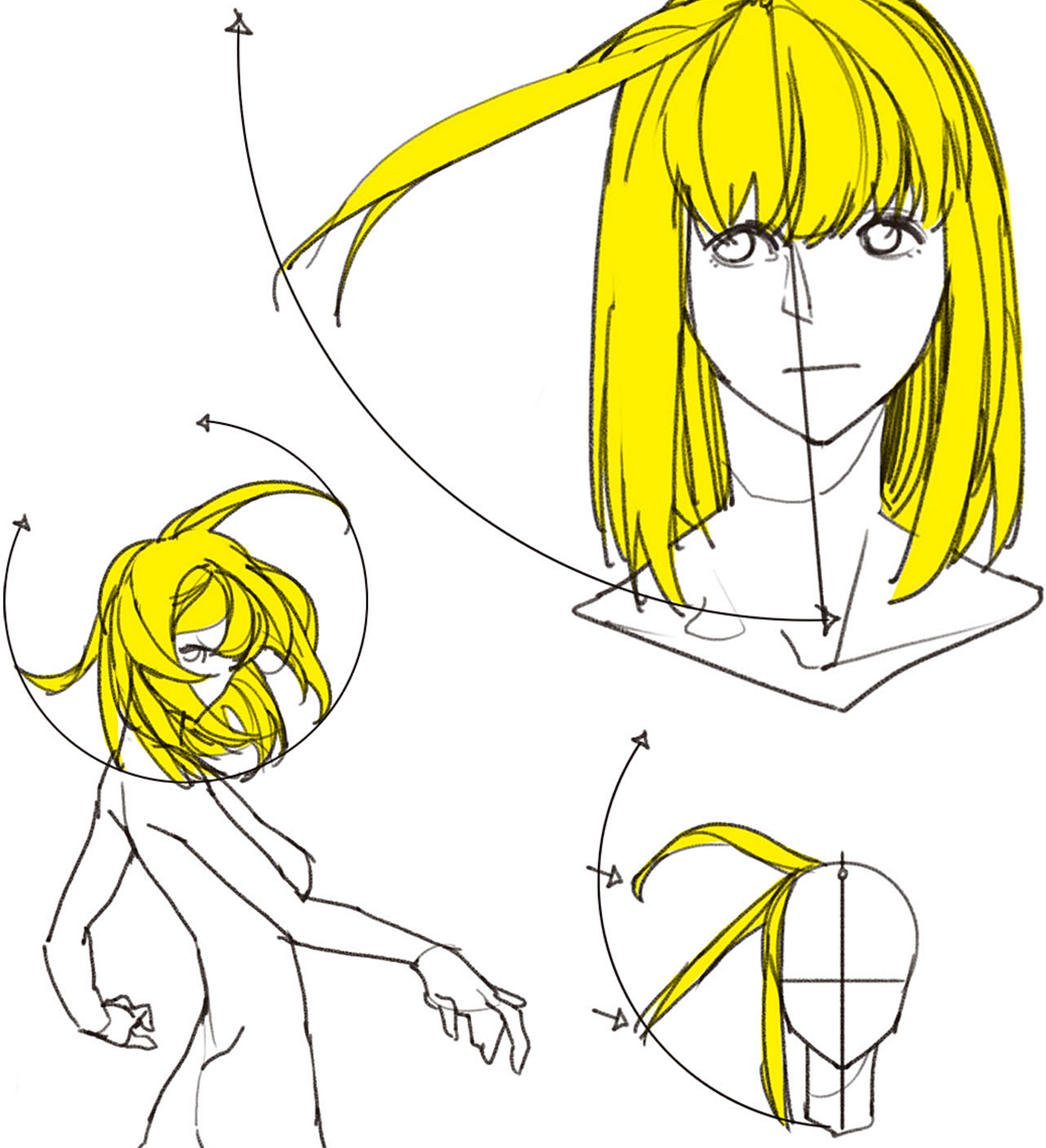
A hair style that is long on the top and short around back and sides.



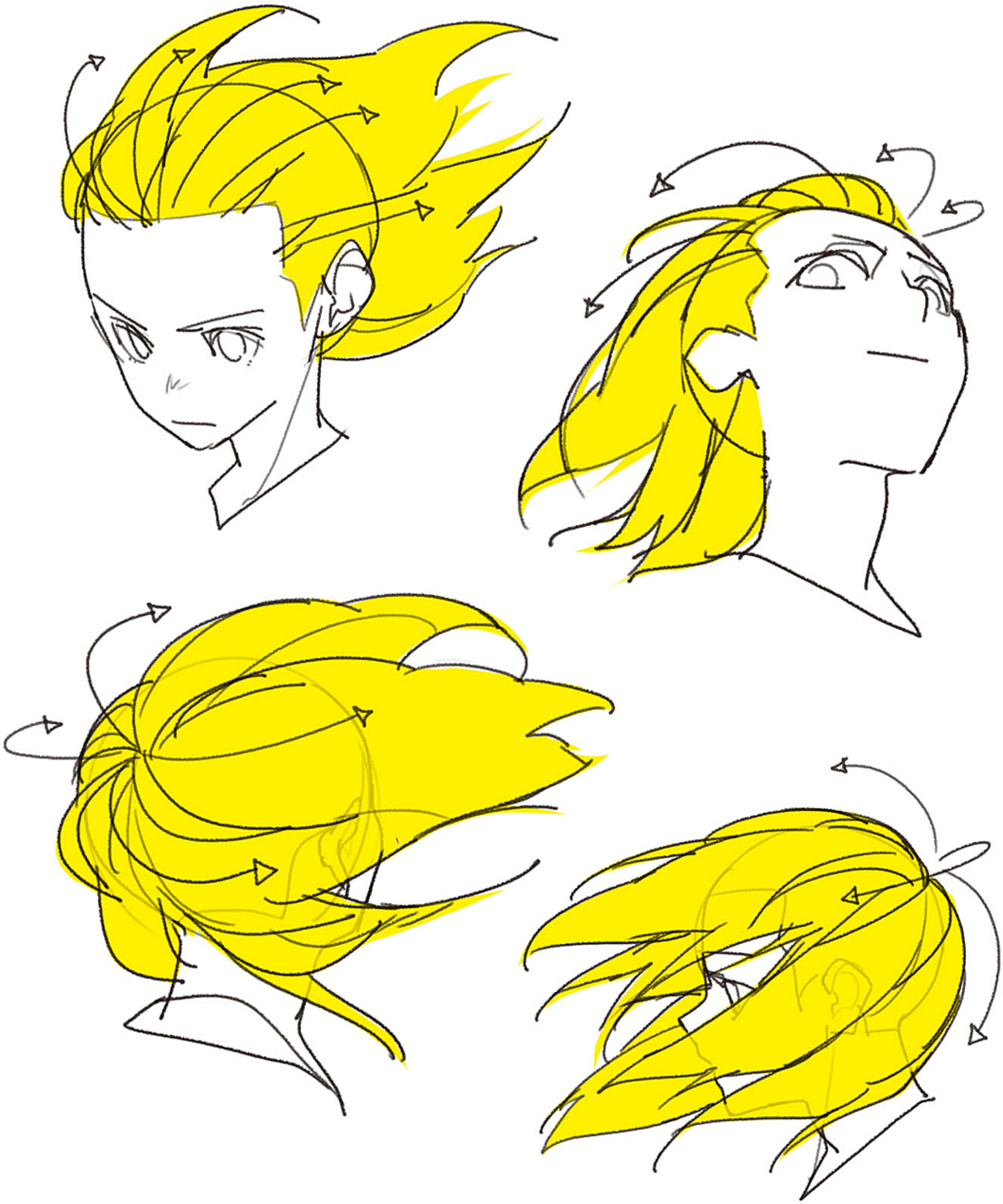


When drawing a hairstyle with layers divided by the difference in hair length, start by drawing the hairline around the head and then add the top hair.

Long hair that swings wildly can be kept in proportion by drawing a circle around the top of the head.

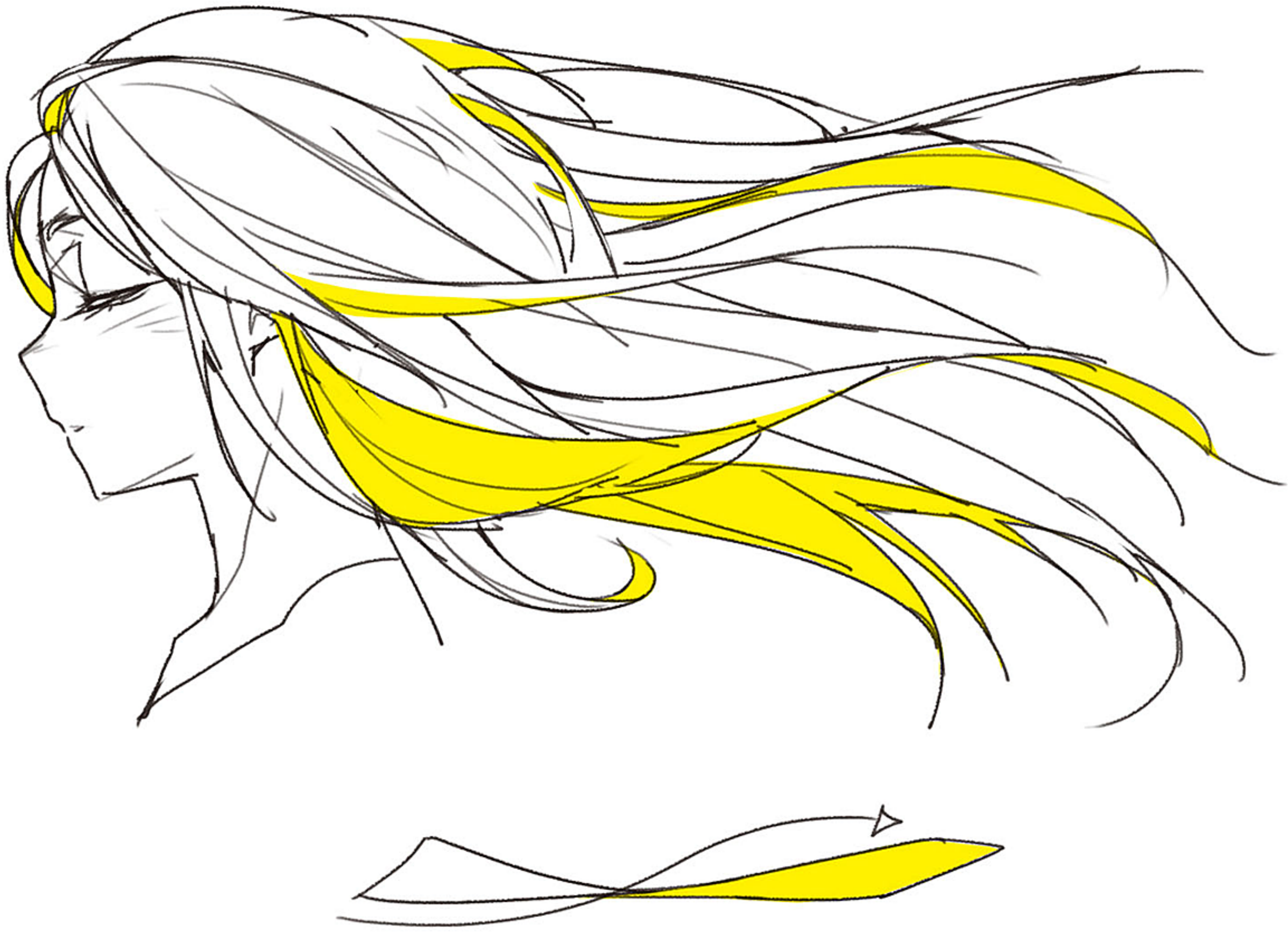


If strands of hair bend in the middle, they won't reach the line of the circle.

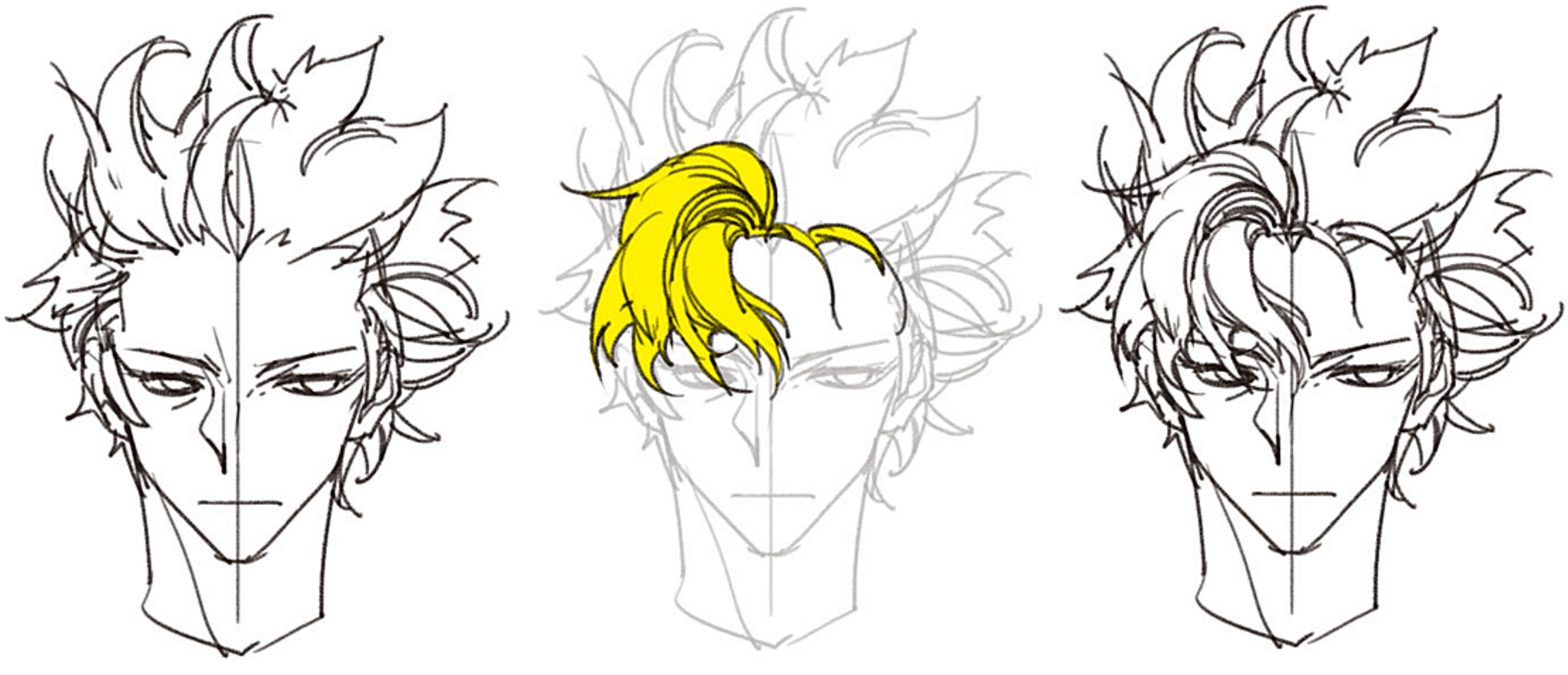


Hair

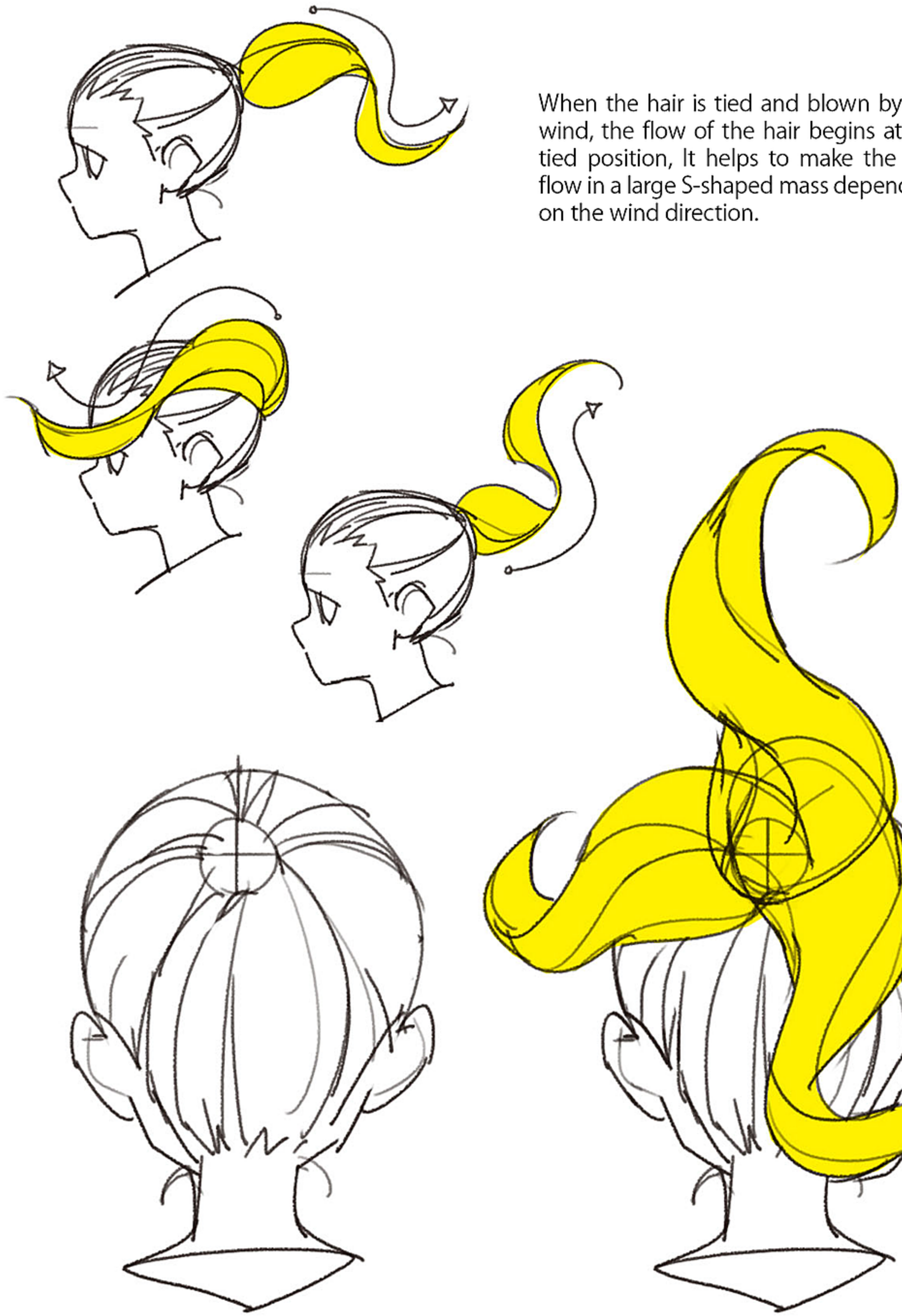
In strong wind, hair flows from the forehead line at the front and from the top of the head at the back.



When long hair flies in the wind, it is good to show the inside and outside of the hair.

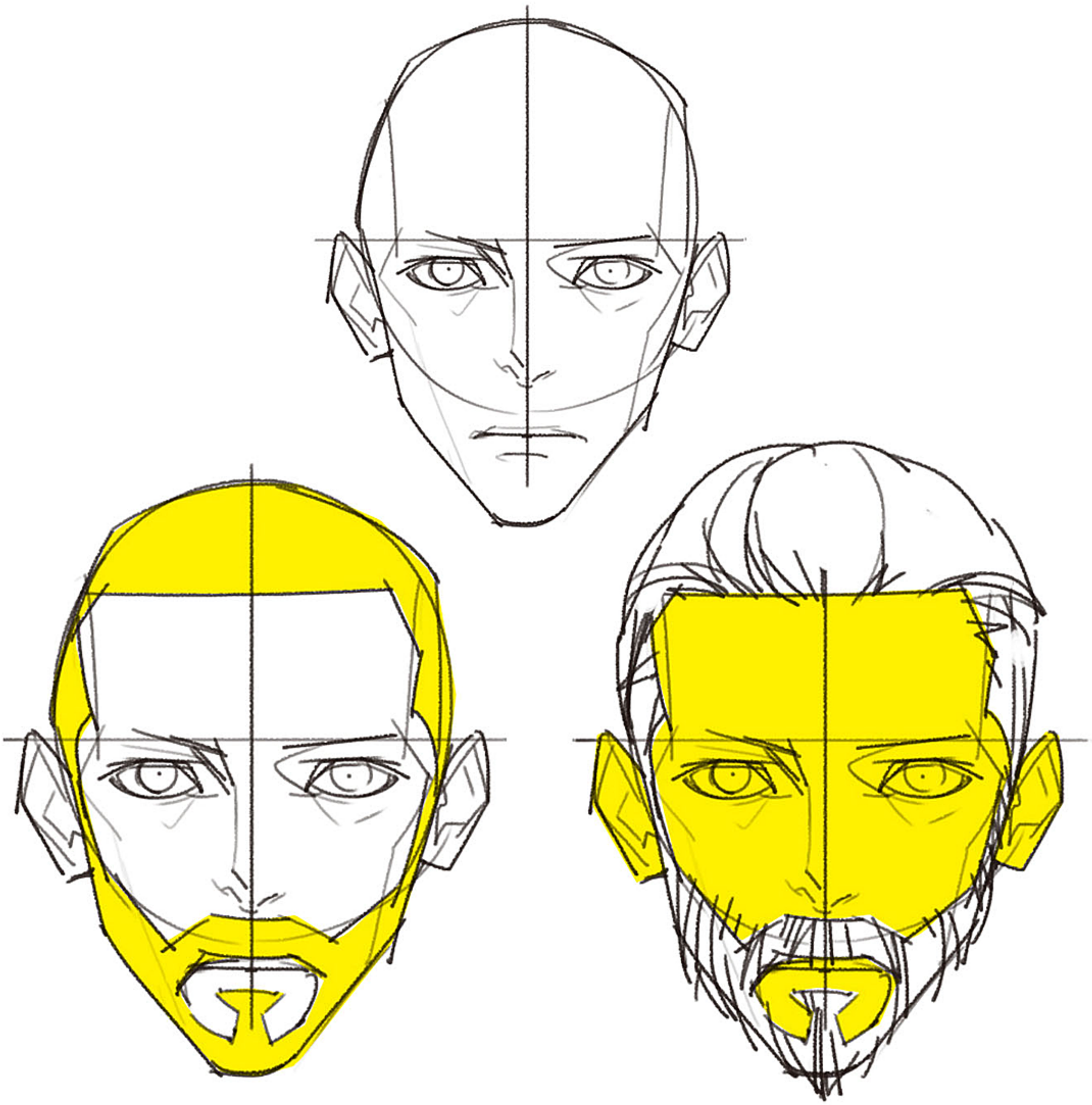


When the hair is scattered, cover the forohead and pan of the eyes with bangs to soften the face.



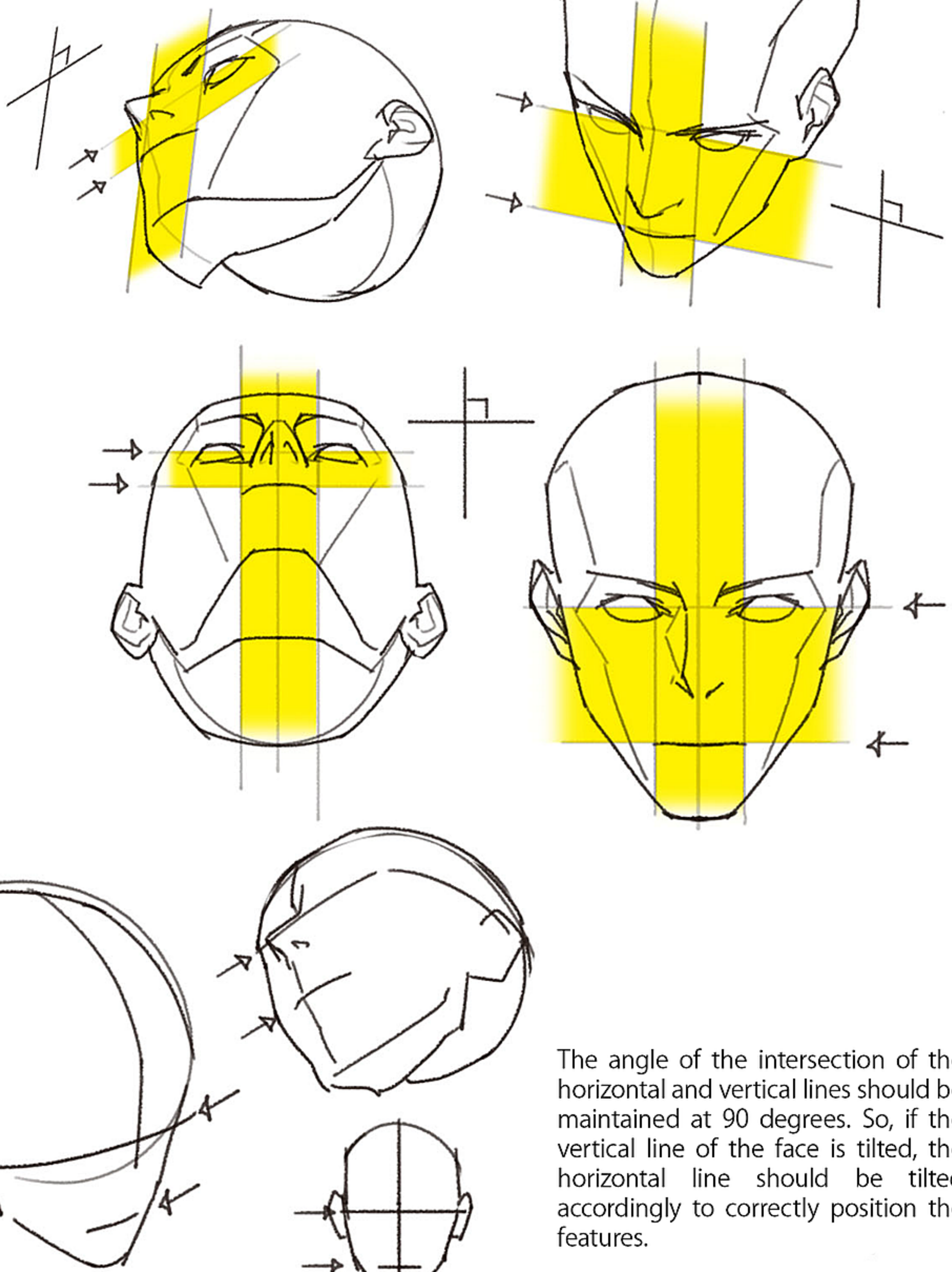
When the hair is tied and blown by the wind, the flow of the hair begins at the tied position, It helps to make the hair flow in a large S-shaped mass depending on the wind direction.

Point drawings of the human head

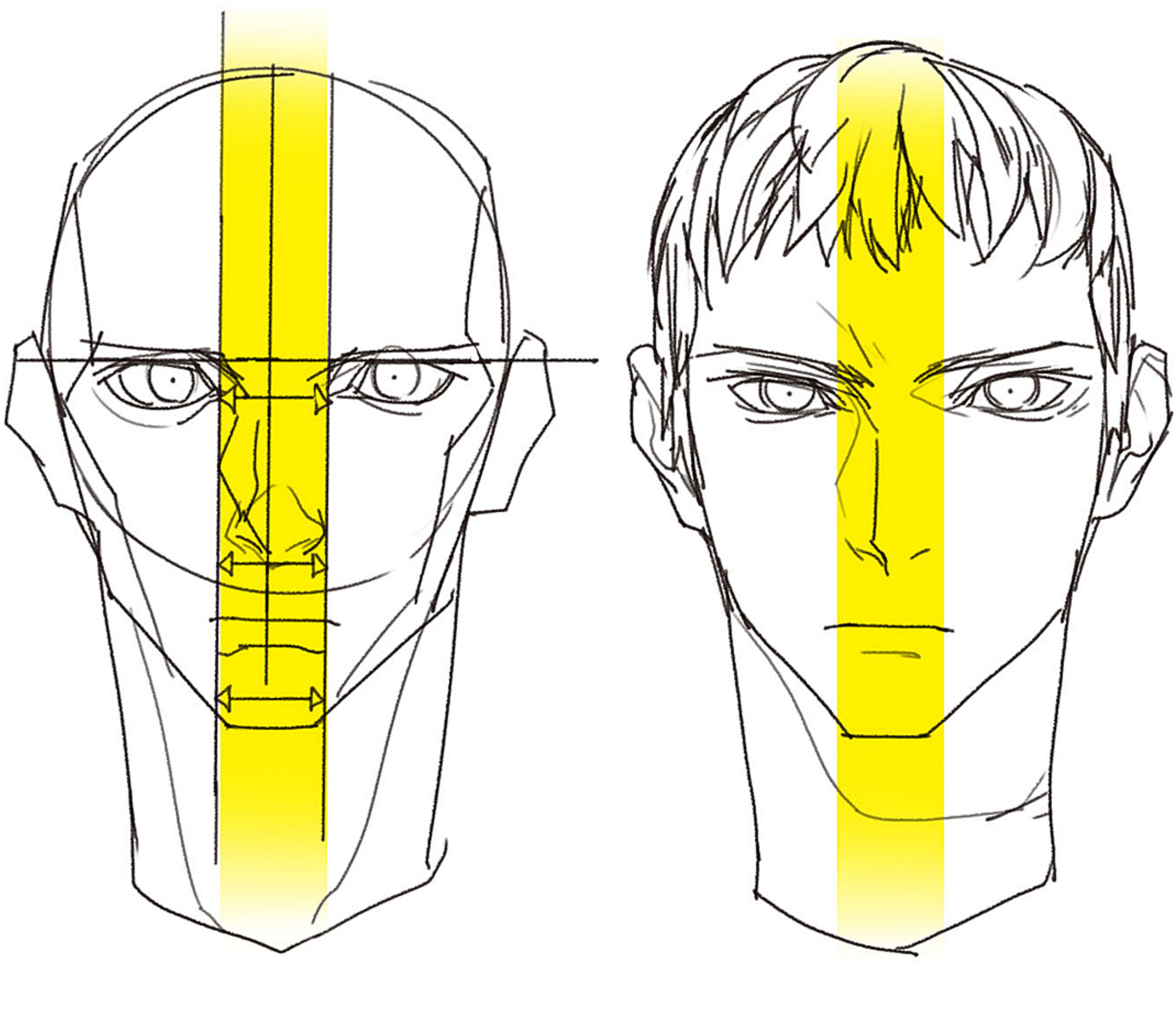


Determine the extent of the beard growth and draw the beard accordingly.
The fuller the beard, the more skin surface is covered.

From different angles of the face, certain facial features (the eyes, mouth and nose) change according to the slope of the cross-hair.

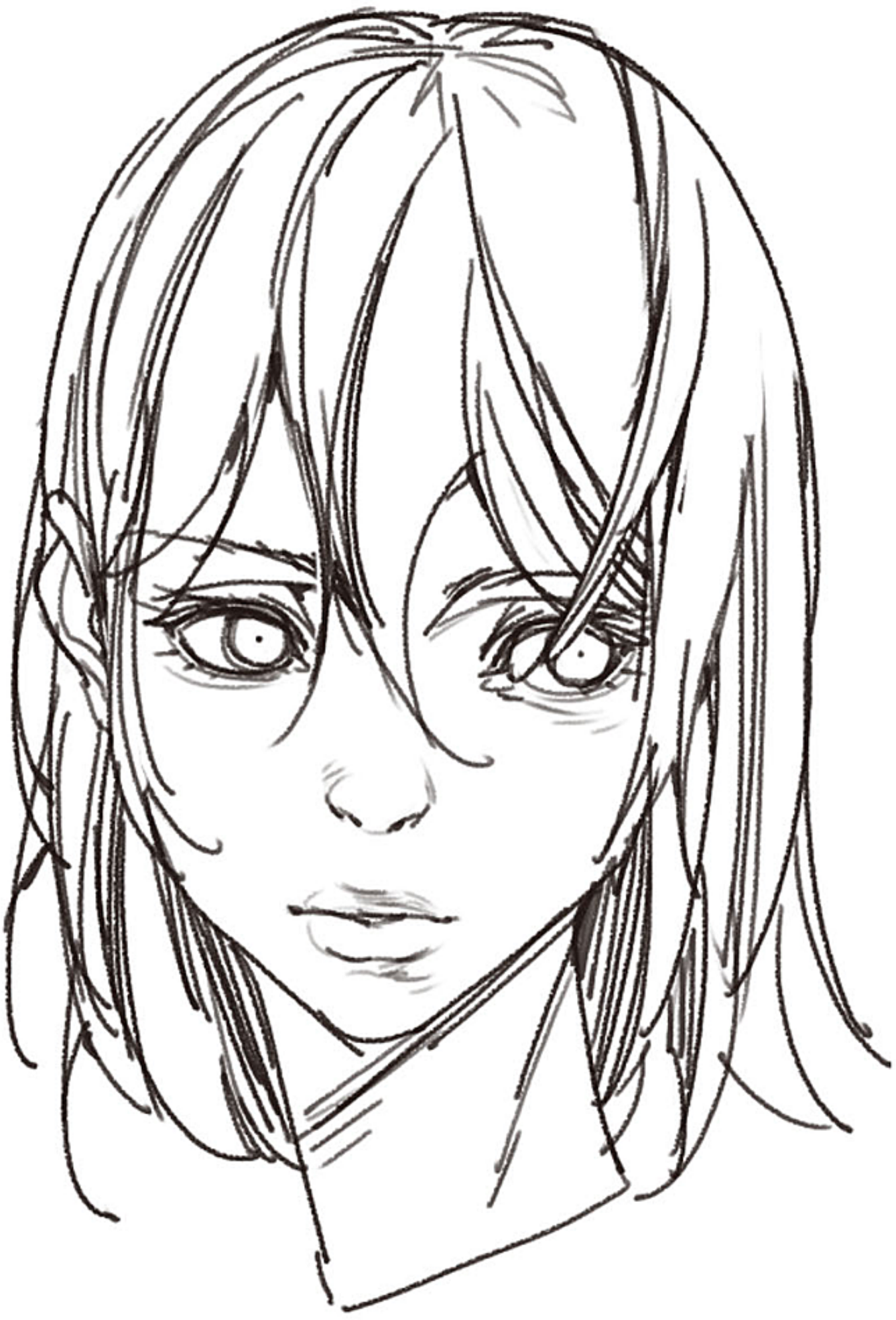


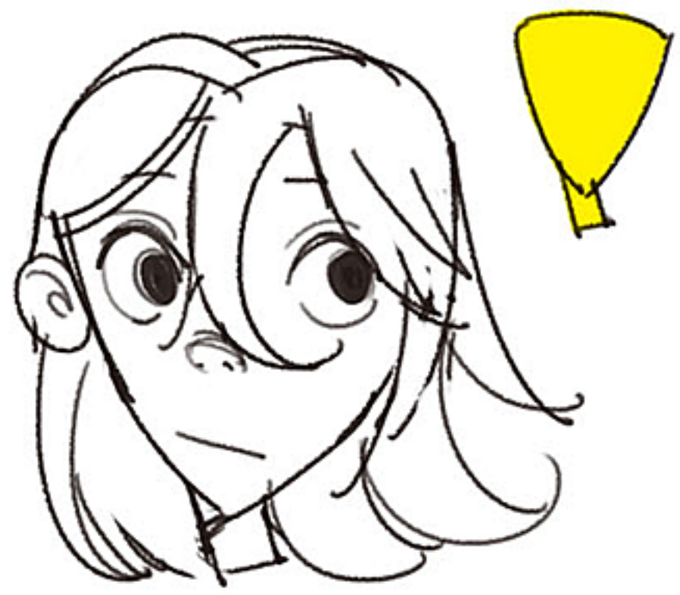
The angle of the intersection of the horizontal and vertical lines should be maintained at 90 degrees. So, if the vertical line of the face is tilted, the horizontal line should be tilted accordingly to correctly position the features.



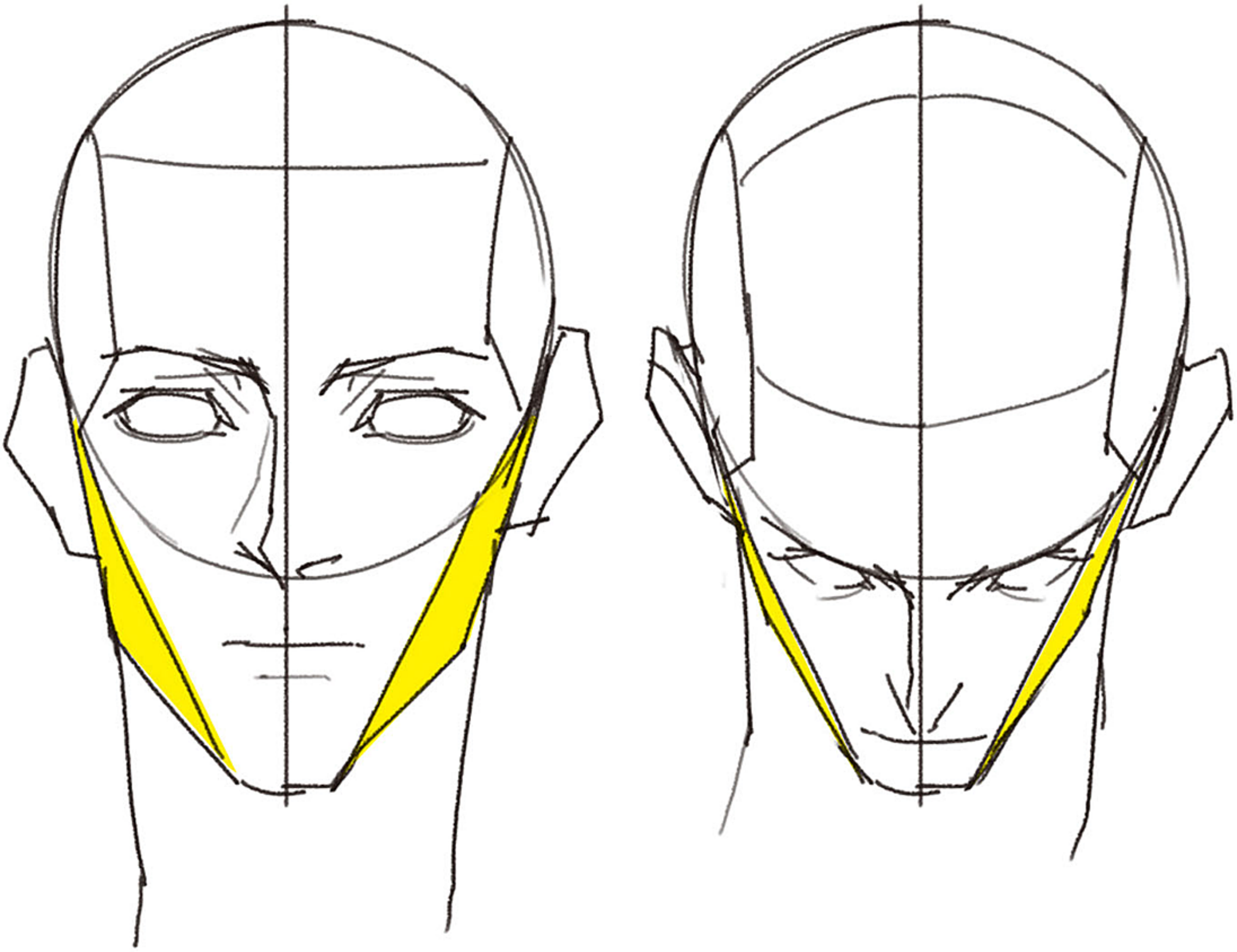
The width between the eyebrows, the width between the nose wings, and the width of the chin are all similar, but they can vary depending on the various character designs and drawing styles.

Point drawings



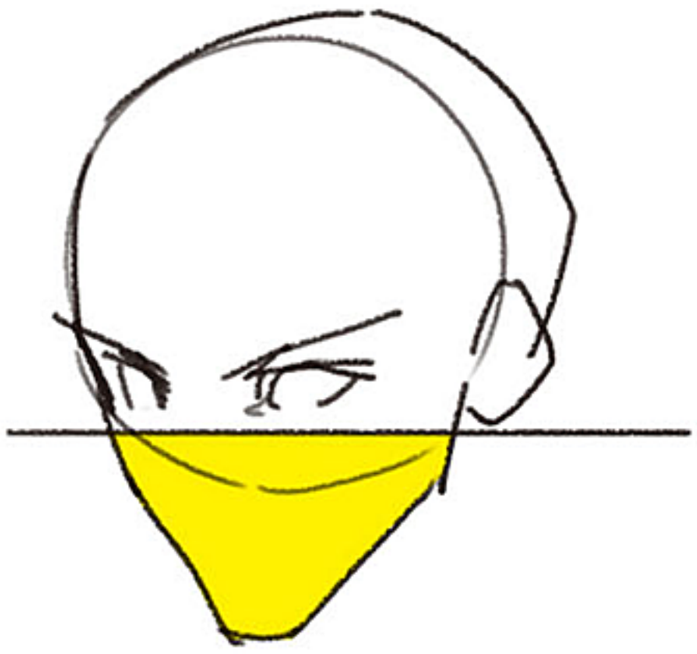


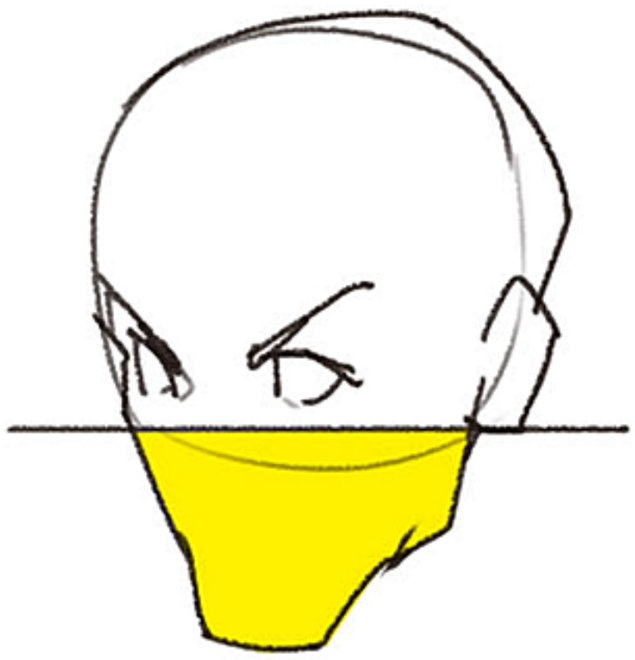
To draw a unique and cute face, it is helpful to draw it in figures.

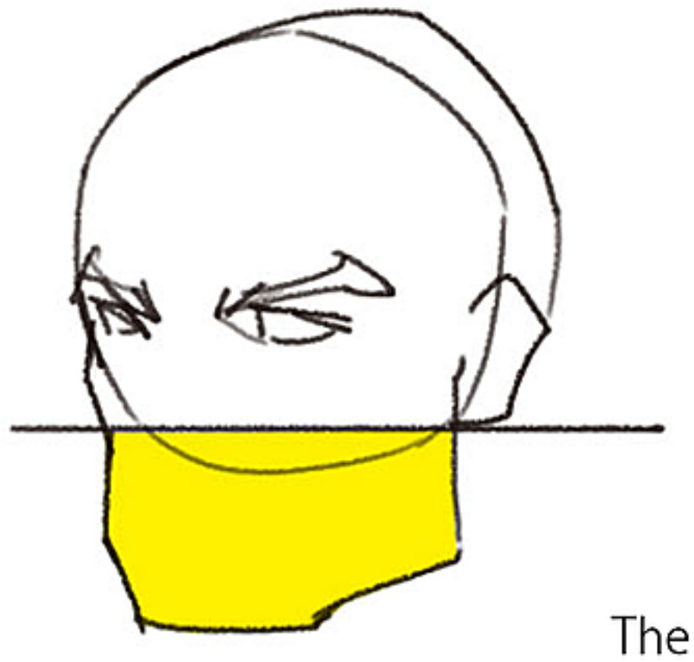


Lowering the head makes the face shape thinner.

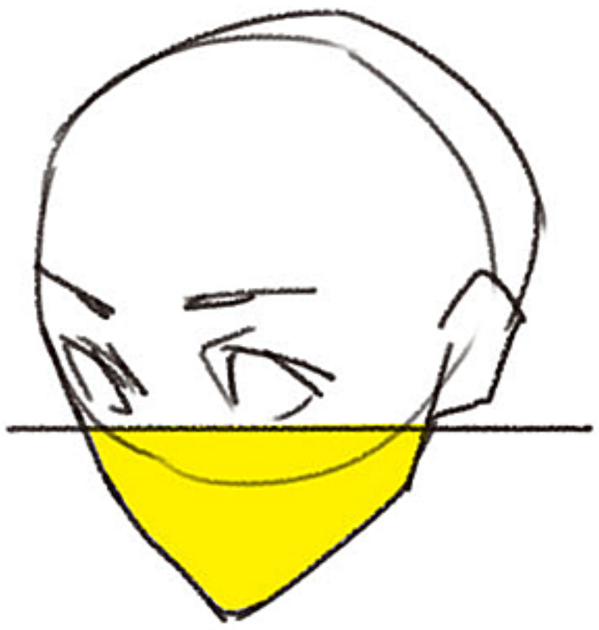
Point drawings

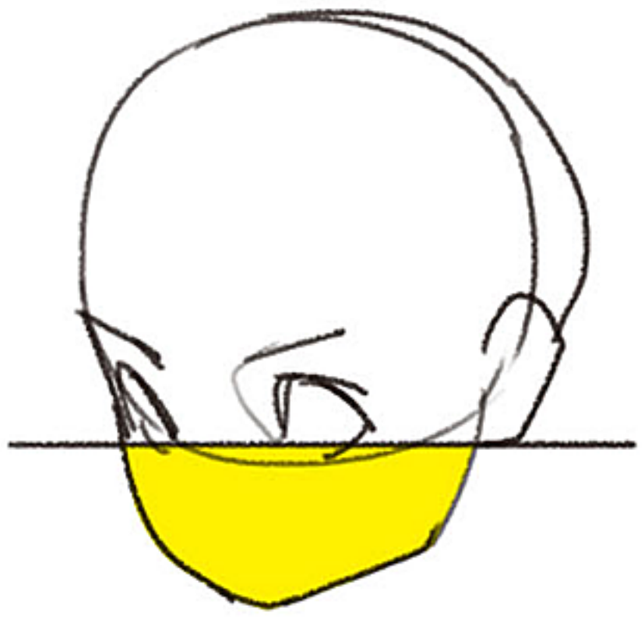


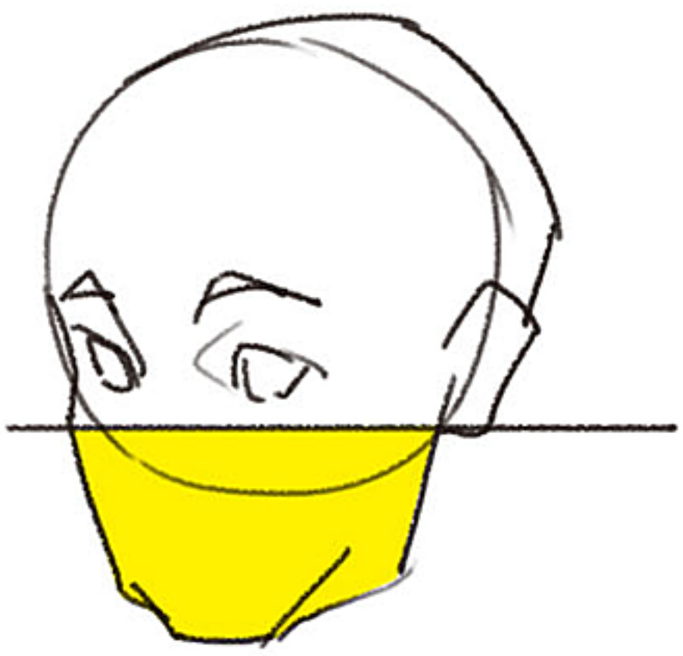


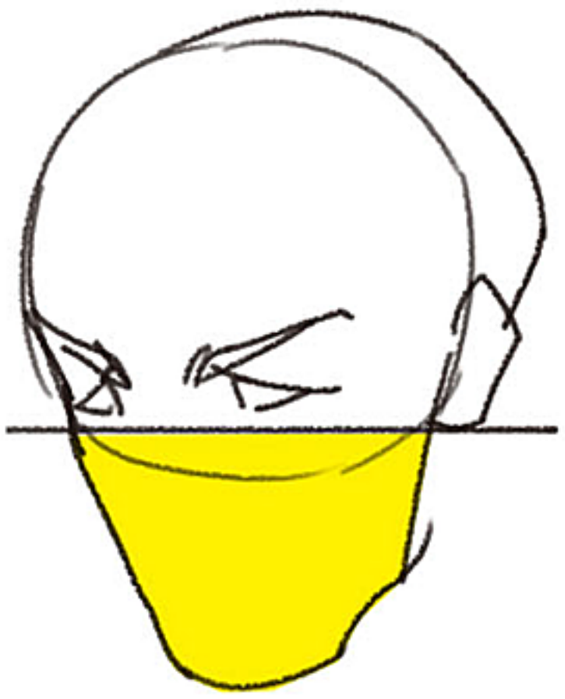


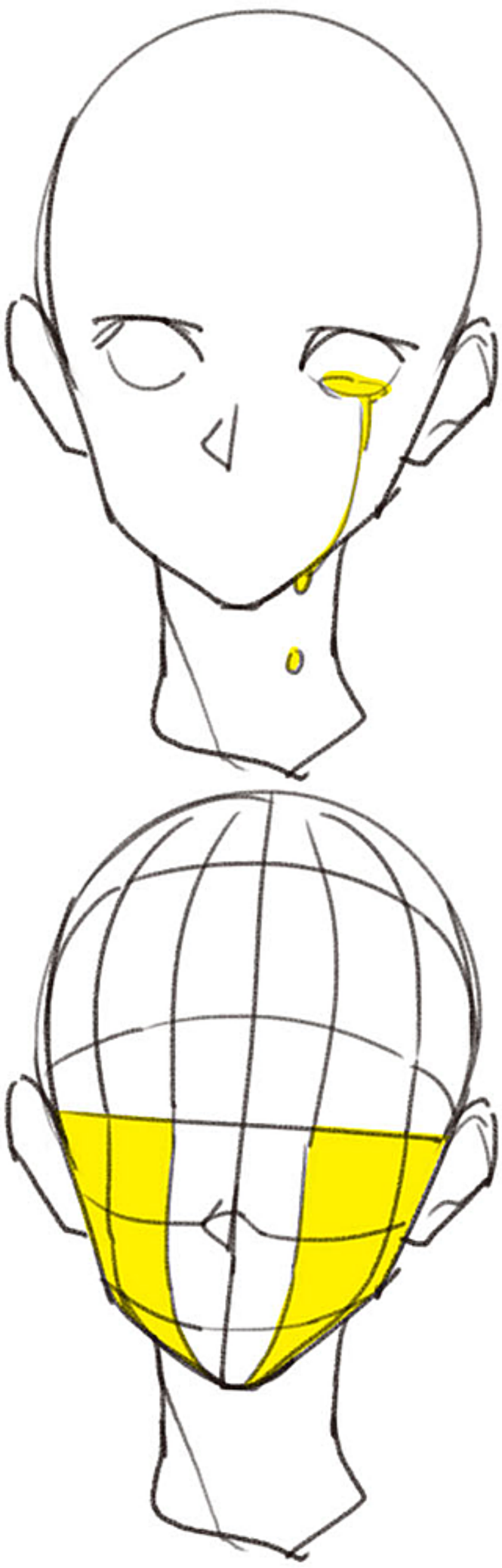
The silhouette of the chin area plays an important role in expressing various faces.

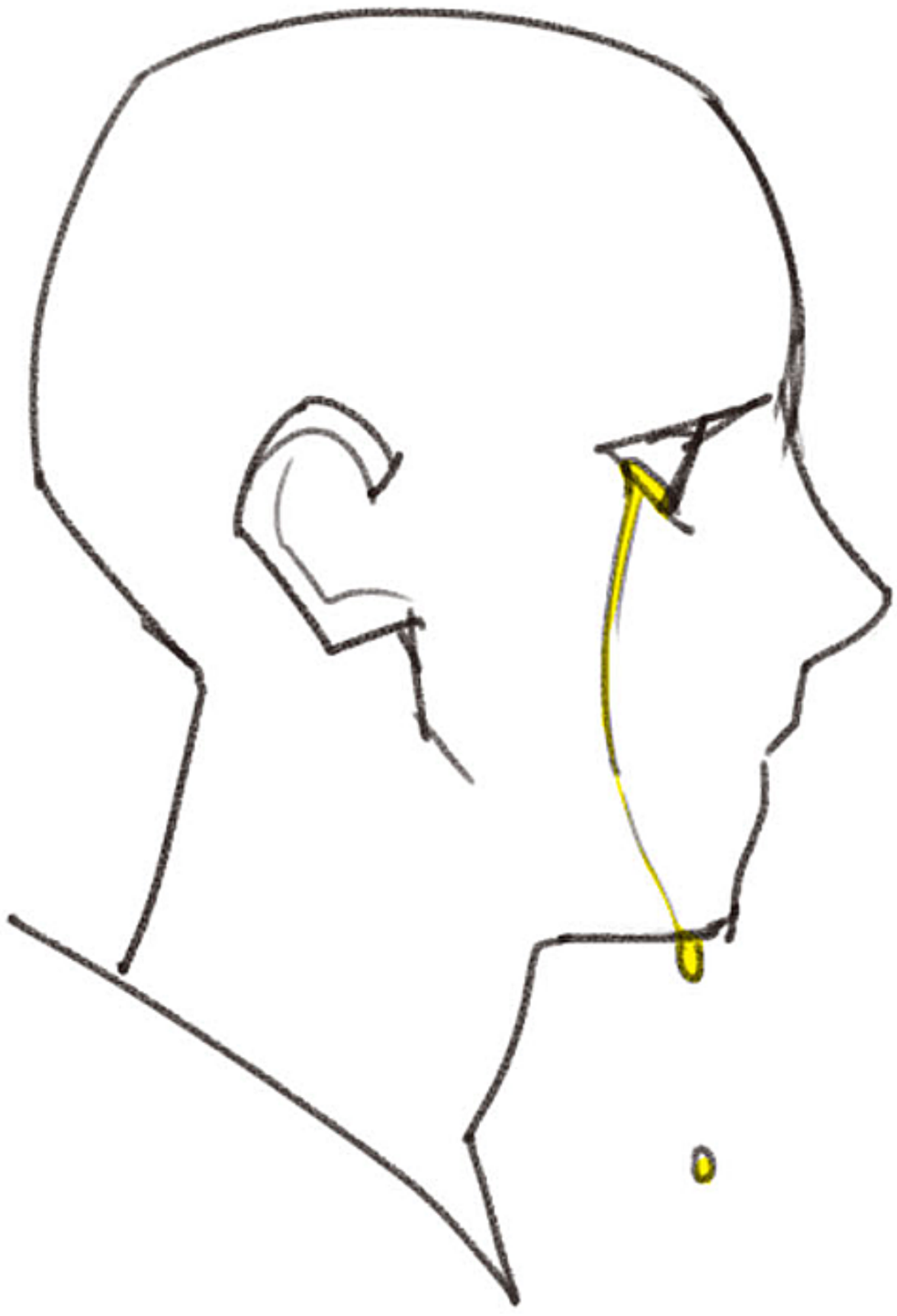


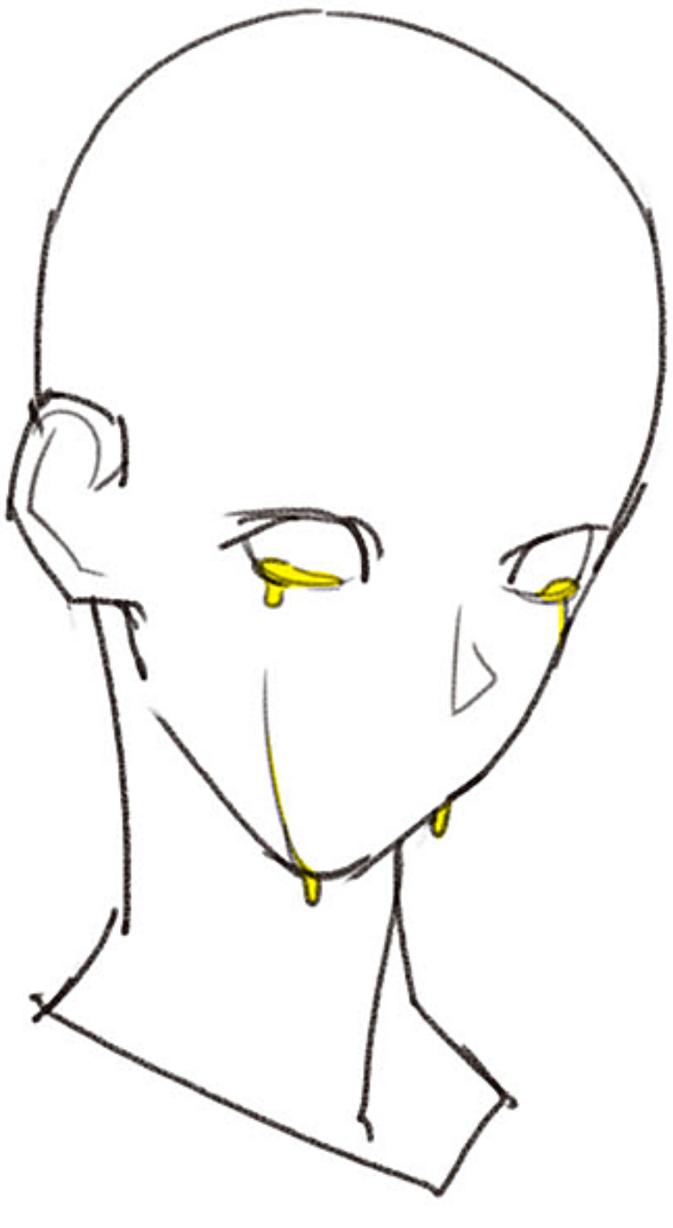




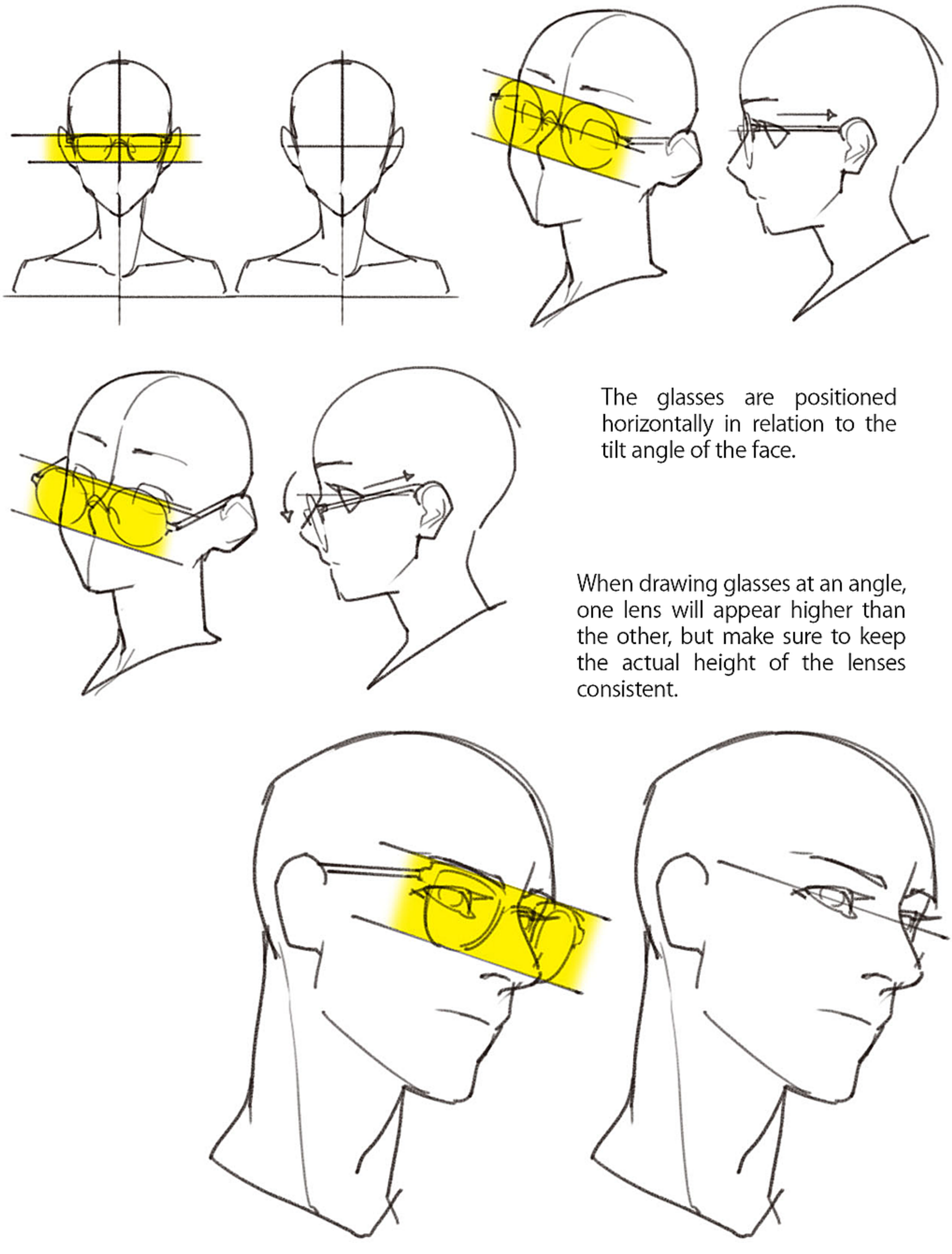






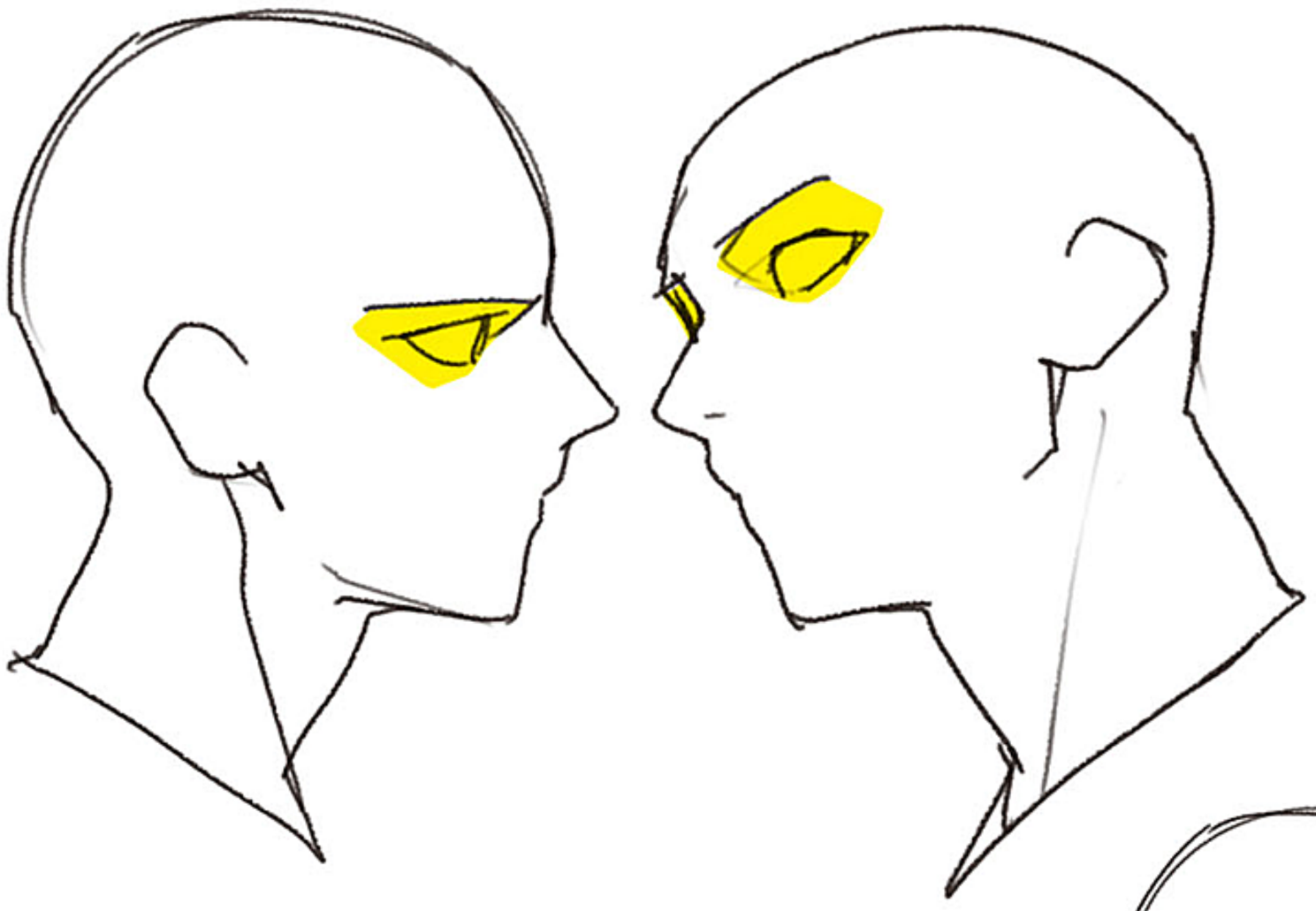


When tears flow, they are drawn along the face curve rather than straight lines. And tears flowing are expressed thinly, while tears in the eyes are expressed by creating a thickness.



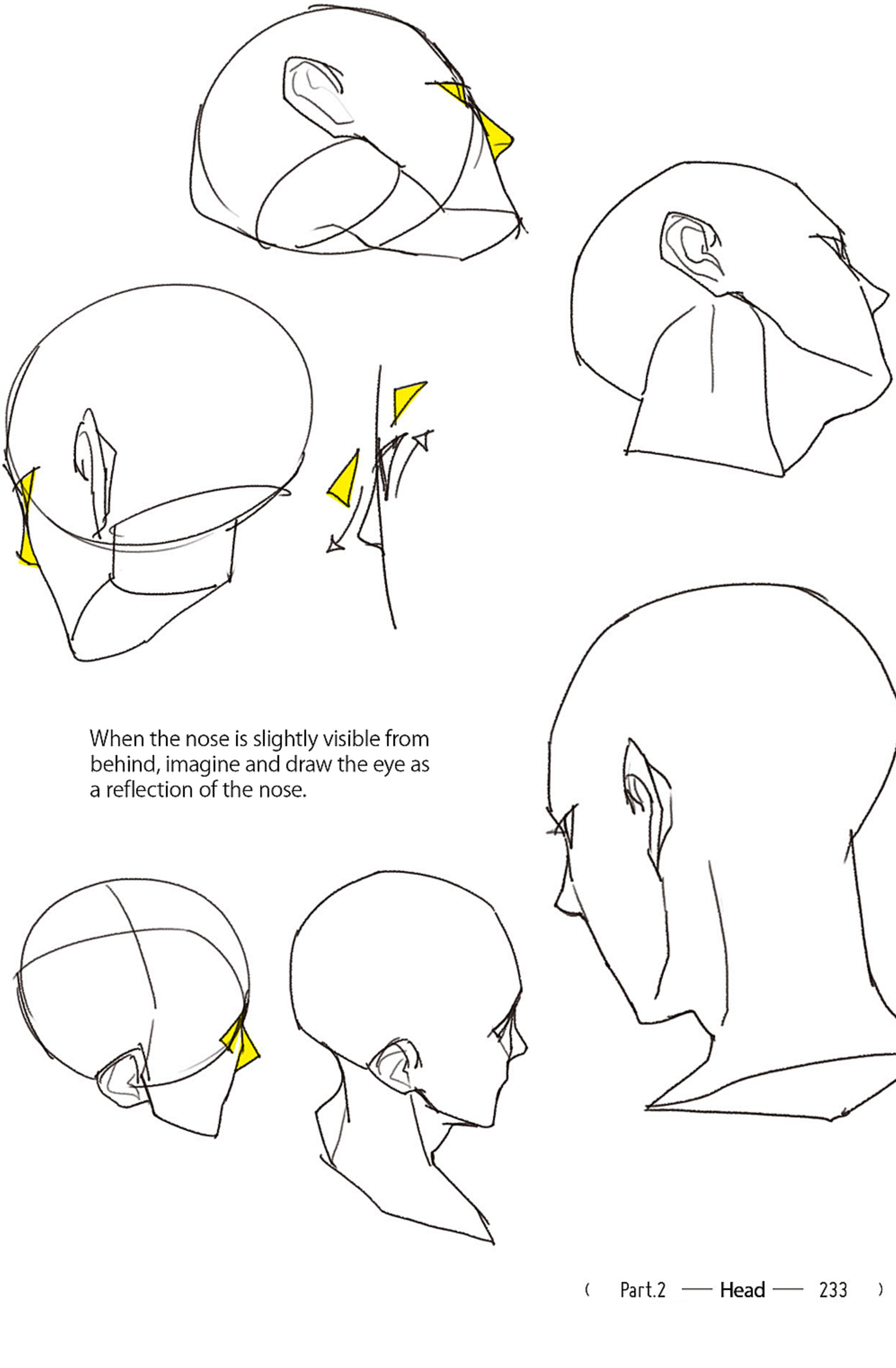
The glasses are positioned horizontally in relation to the tilt angle of the face.

When drawing glasses at an angle, one lens will appear higher than the other, but make sure to keep the actual height of the lenses consistent.

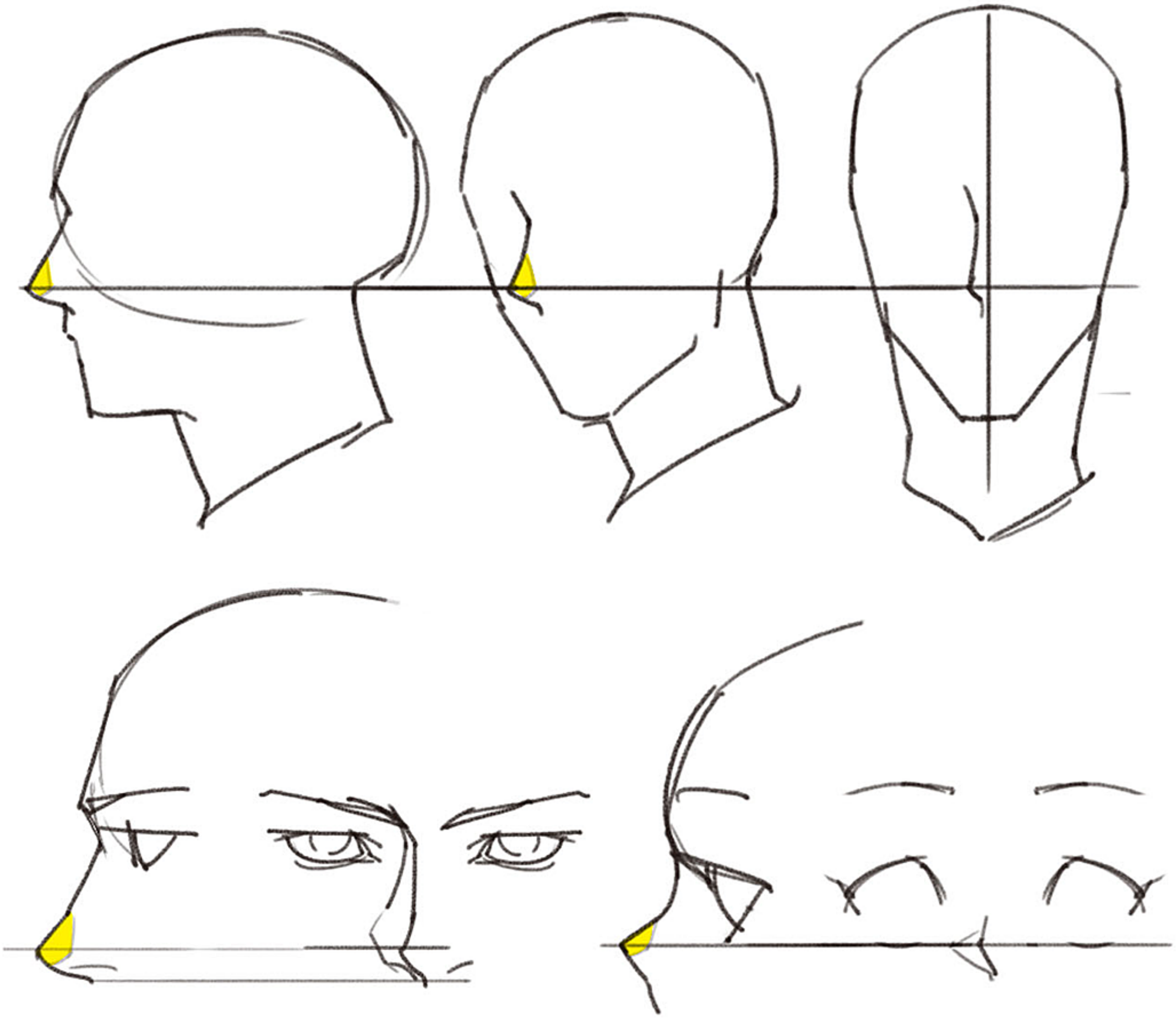


It is possible to express emotions appropriate to the situation by expressing various eyes on the kissing face.

Point drawings

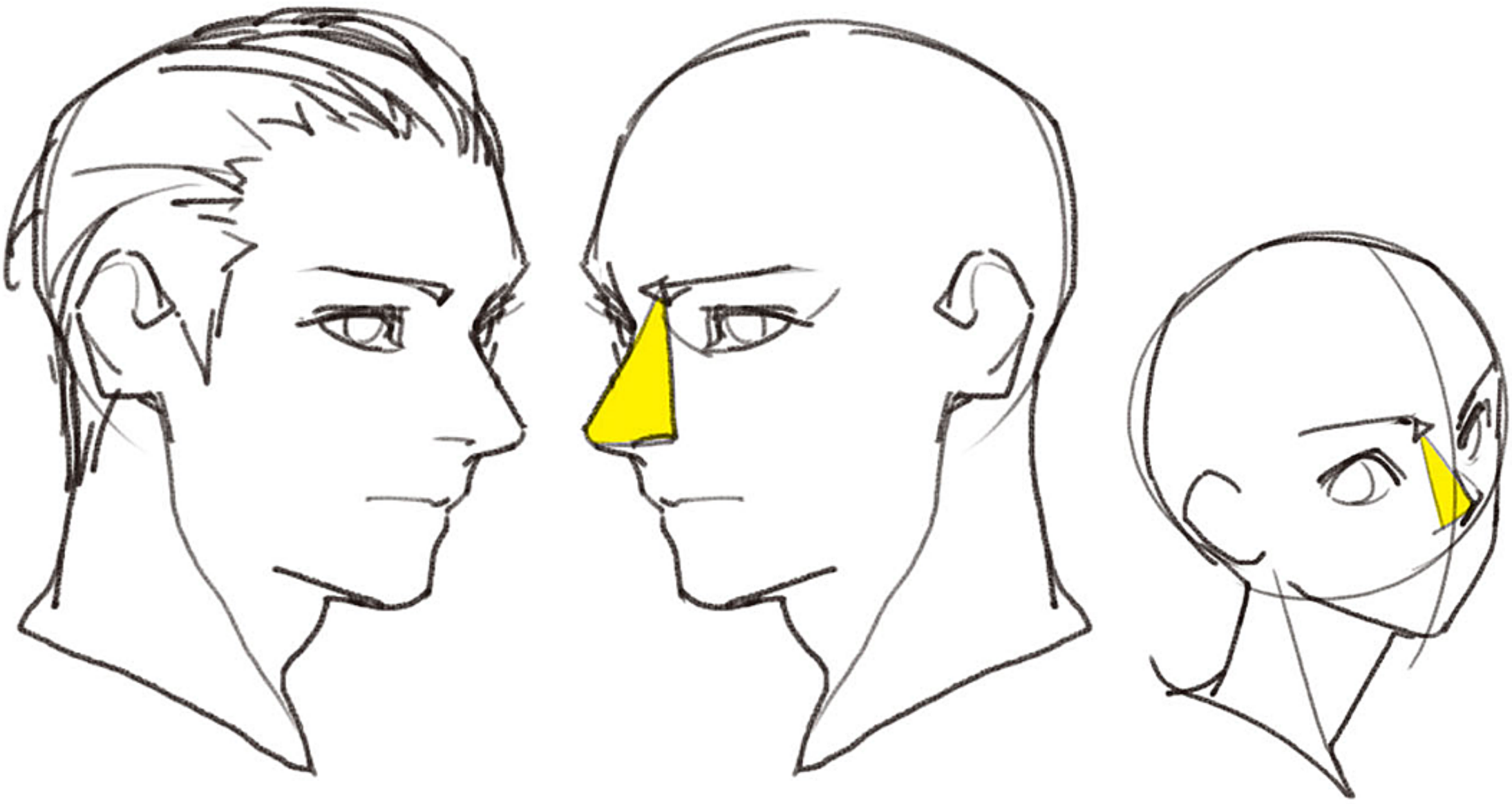


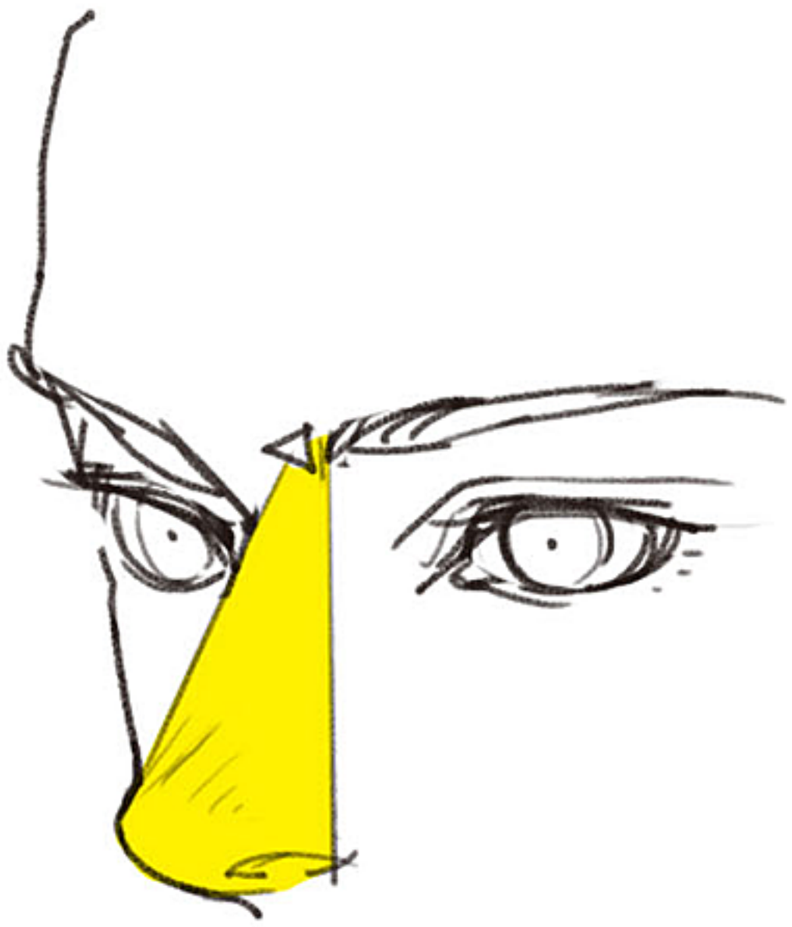
When the nose is slightly visible from behind, imagine and draw the eye as a reflection of the nose.



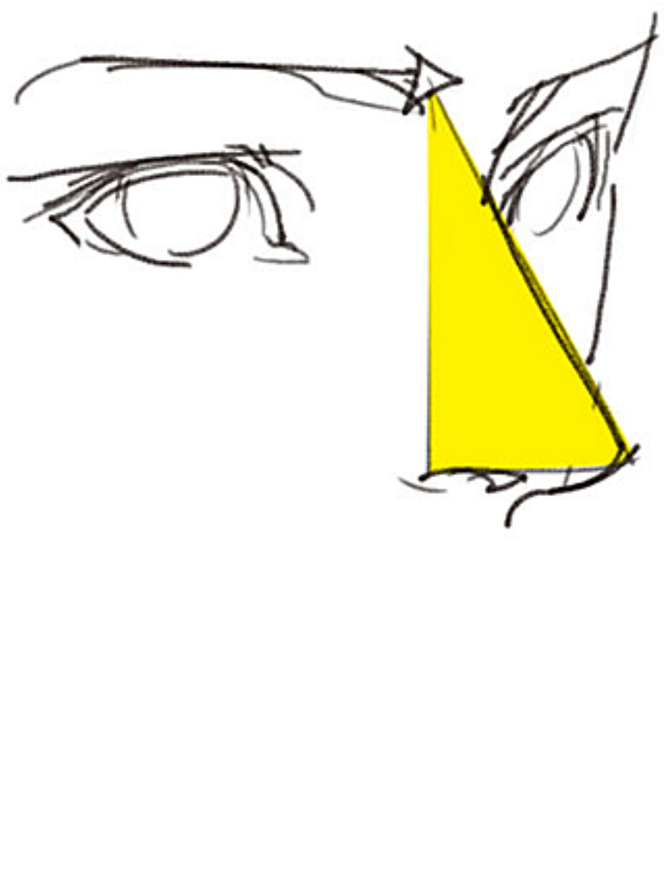
When drawing noses from different angles, use the tip of the nose as a reference point to maintain consistency.

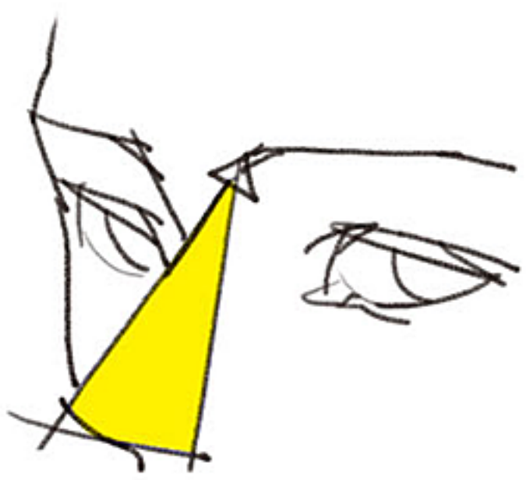
Point drawings

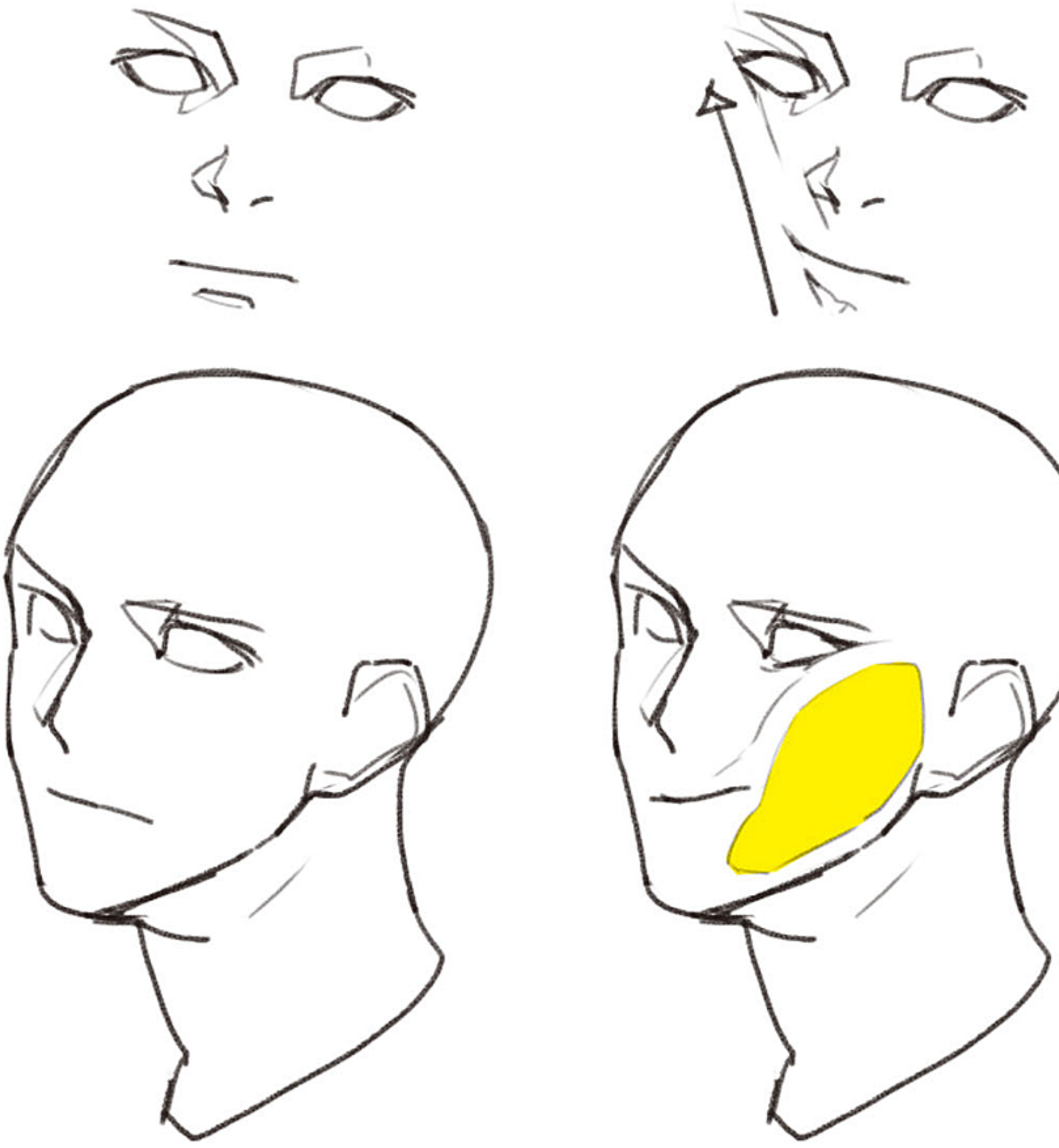




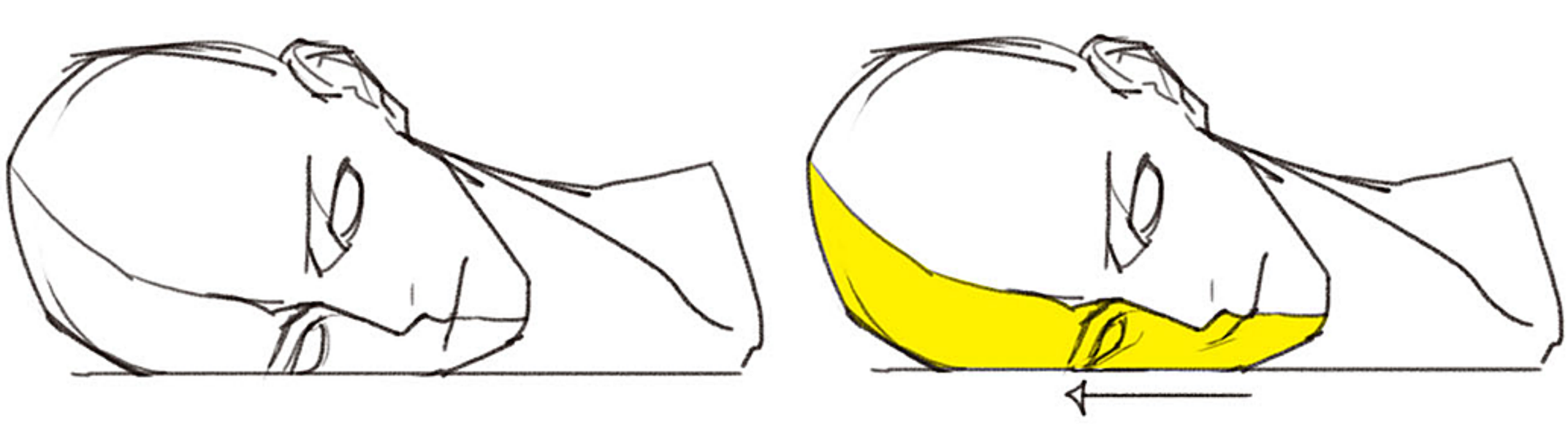
On a three quarter view face, the starting point of the eyebrows can be determined by considering the slope of the tilted nose.



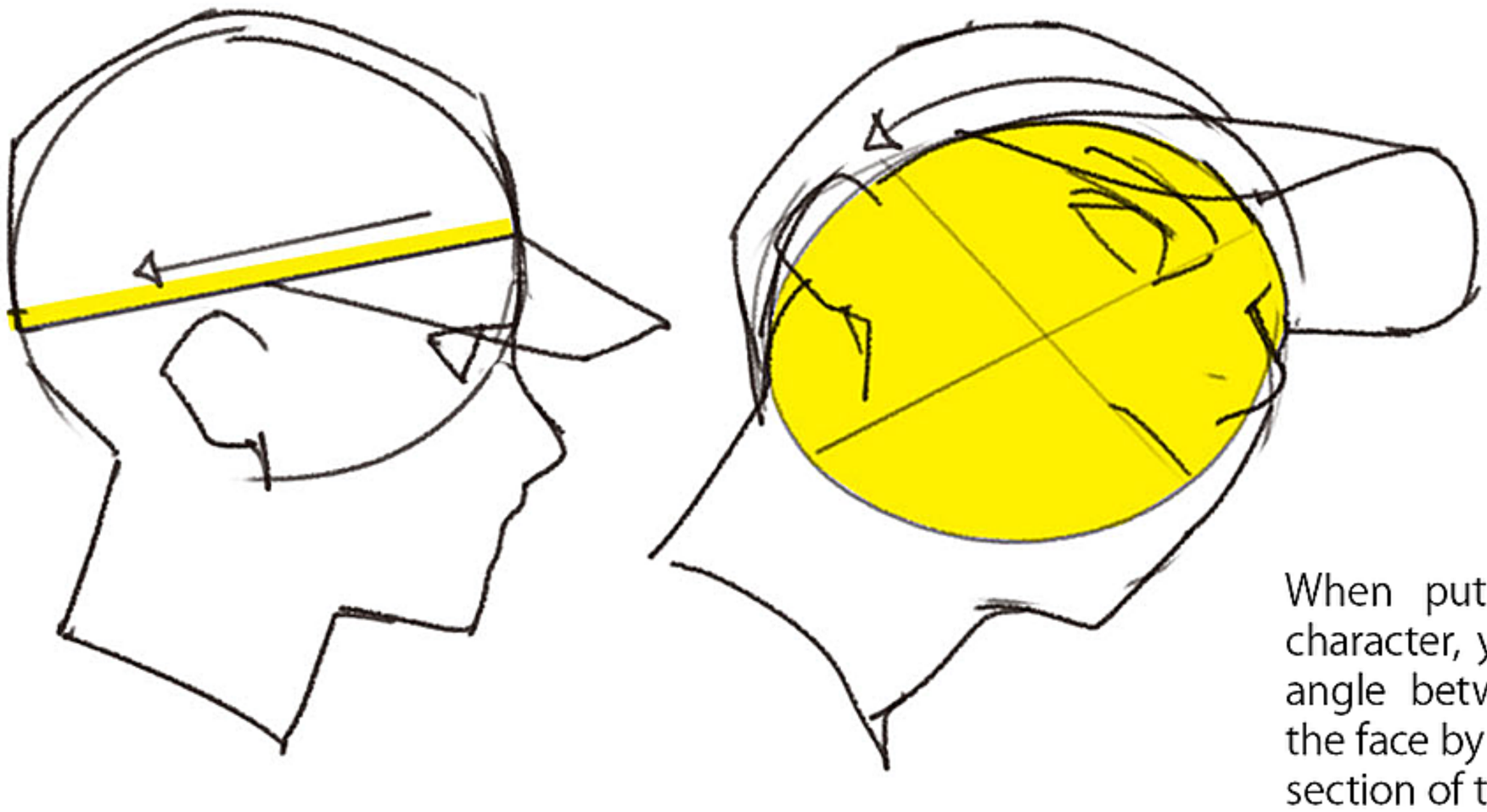




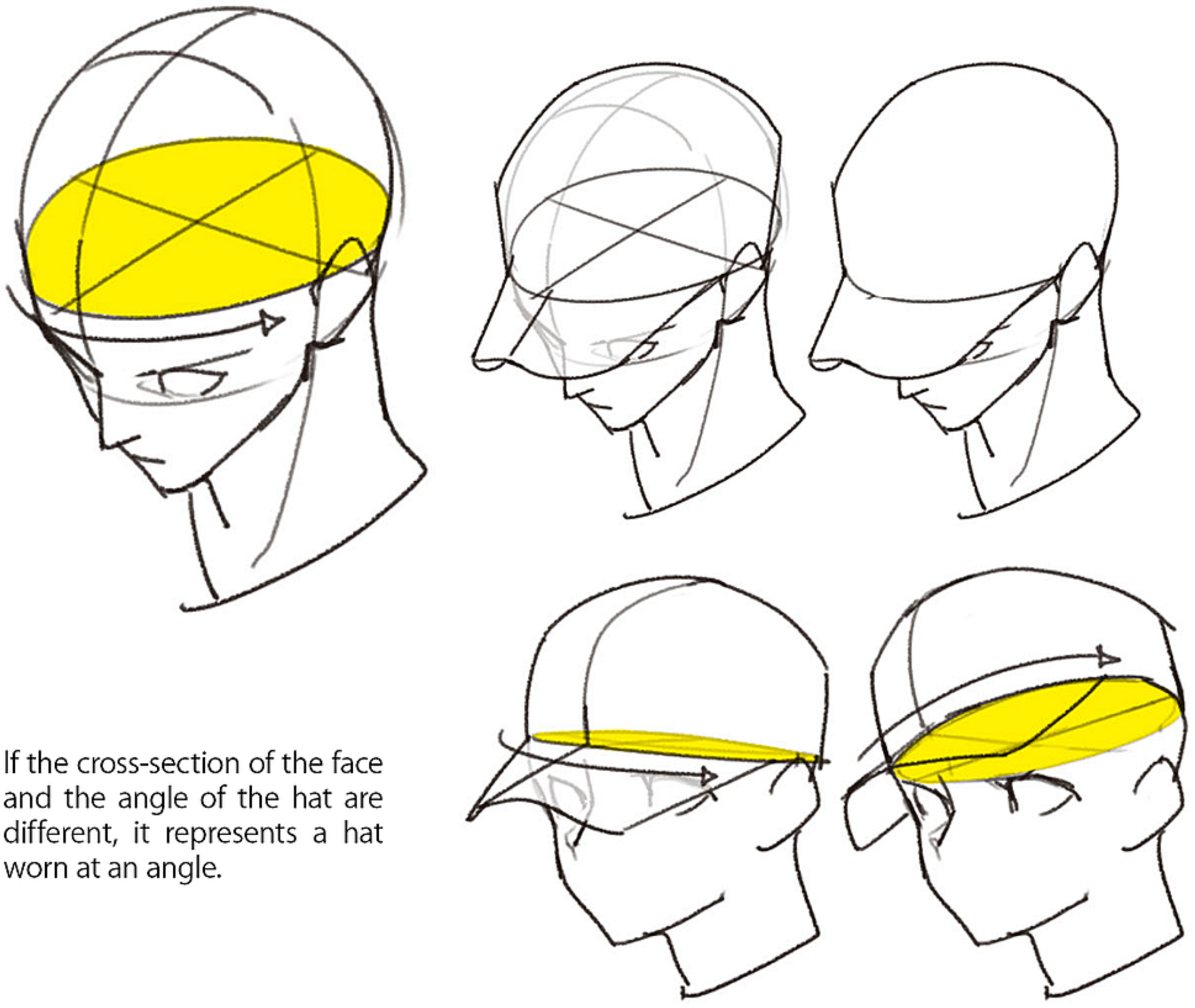
When the cheeks are pushed upward, raise the tail of the eyes and the corners of the mouth.



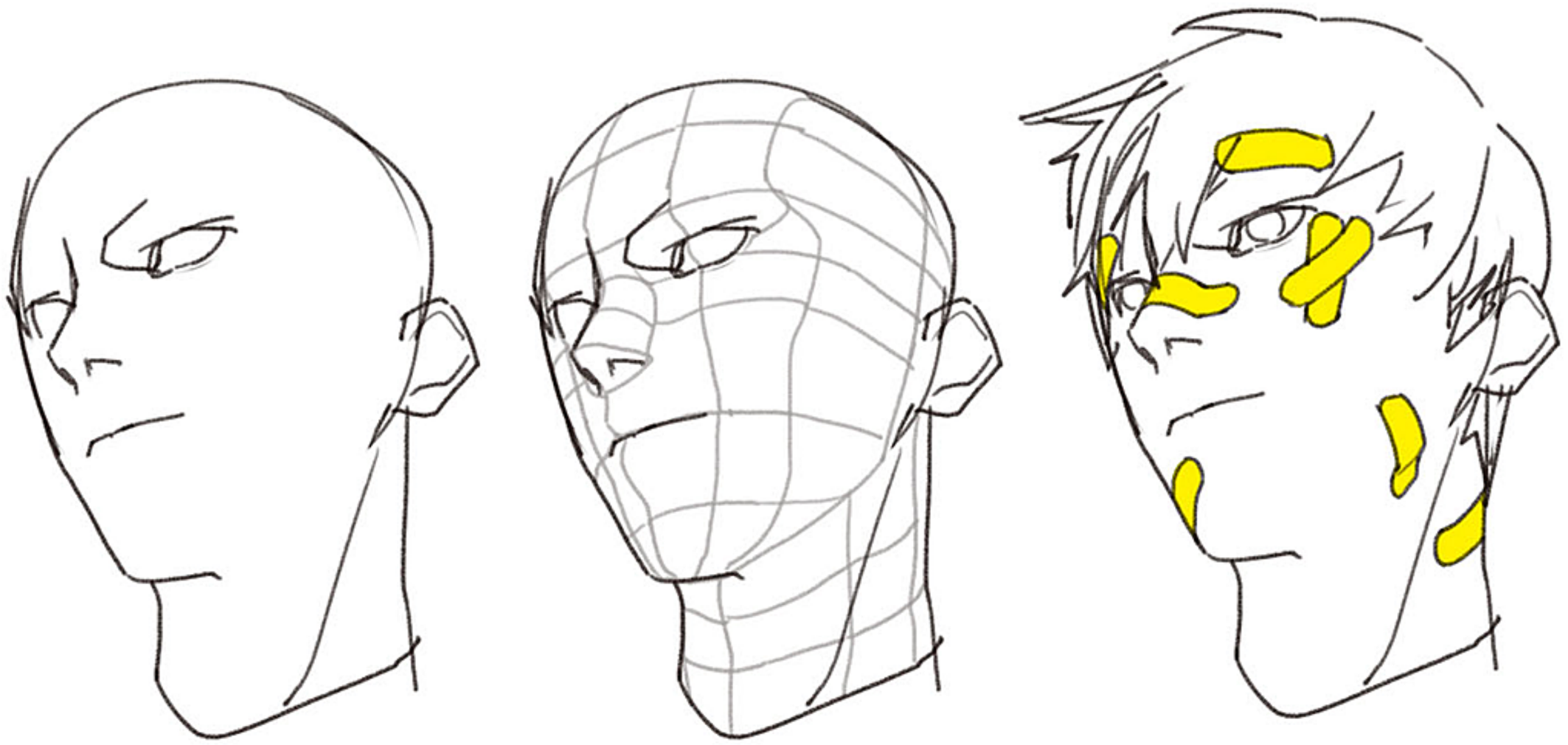
Point drawings



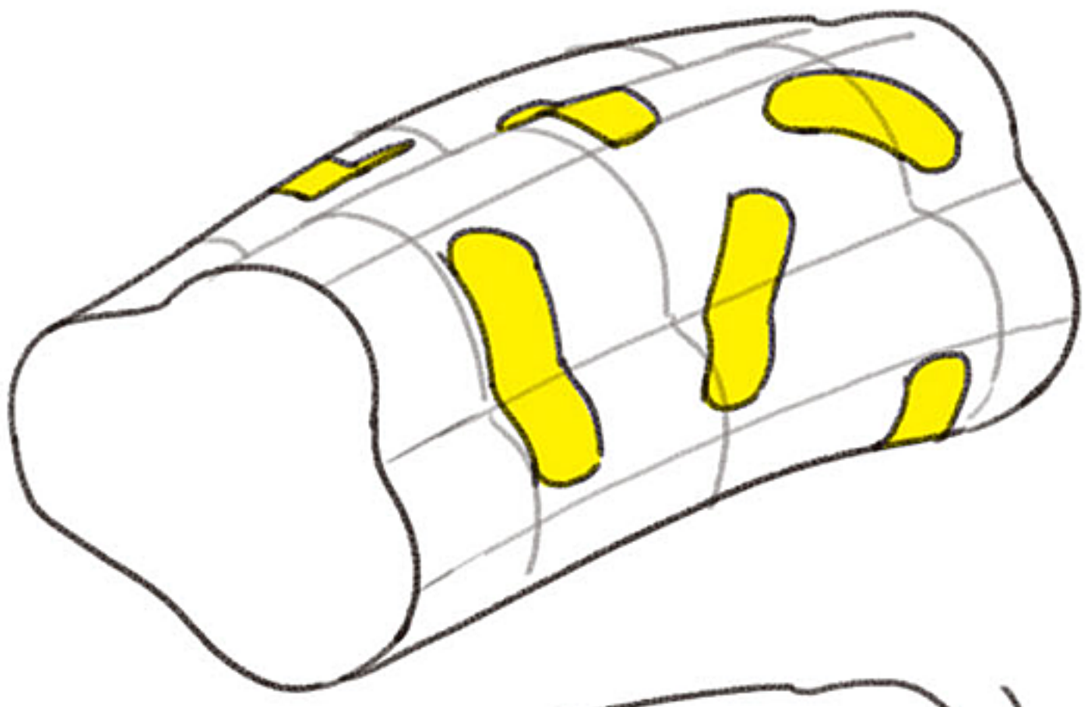
When putting a hat on a character, you can adjust the angle between the hat and the face by picturing the cross section of the face.

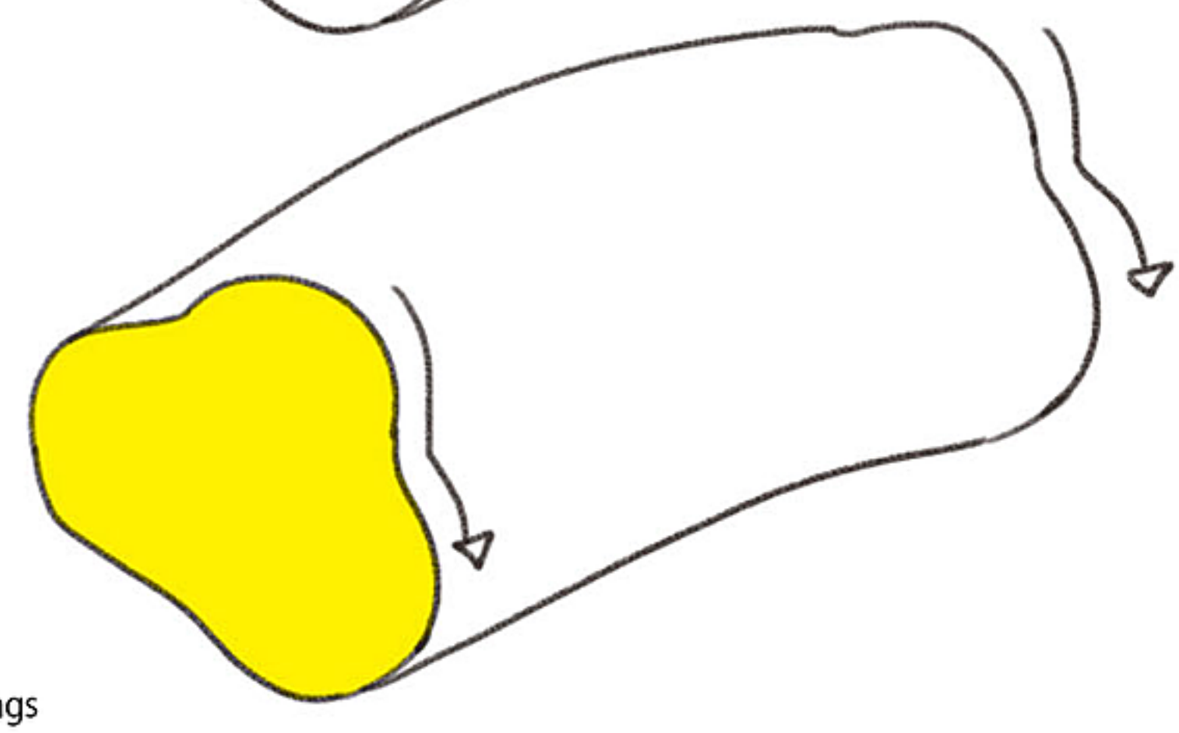


If the cross-section of the face and the angle of the hat are different, it represents a hat worn at an angle.



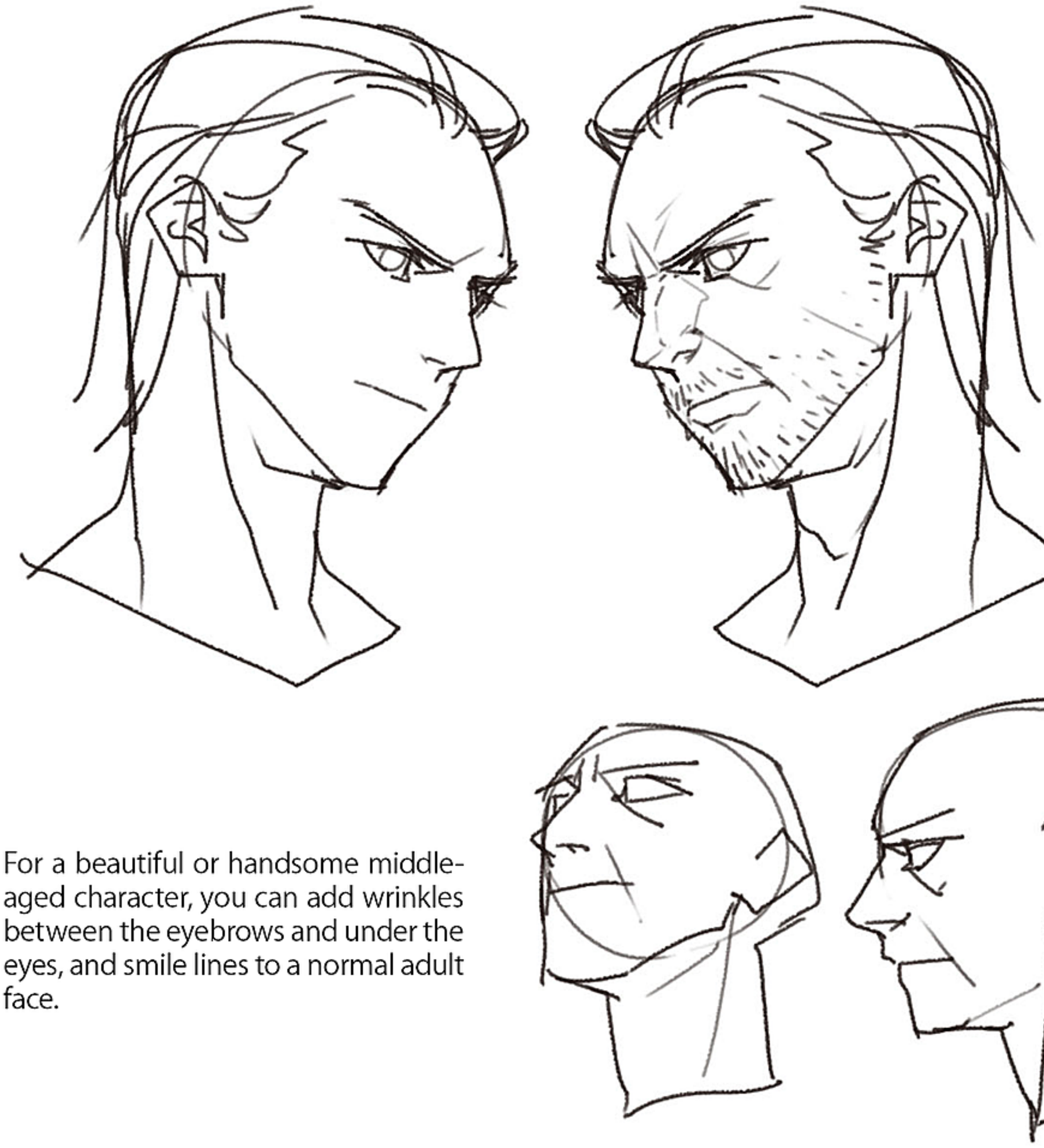
When attaching a band-aid to the face, shape the band-aid around the contours of the face.





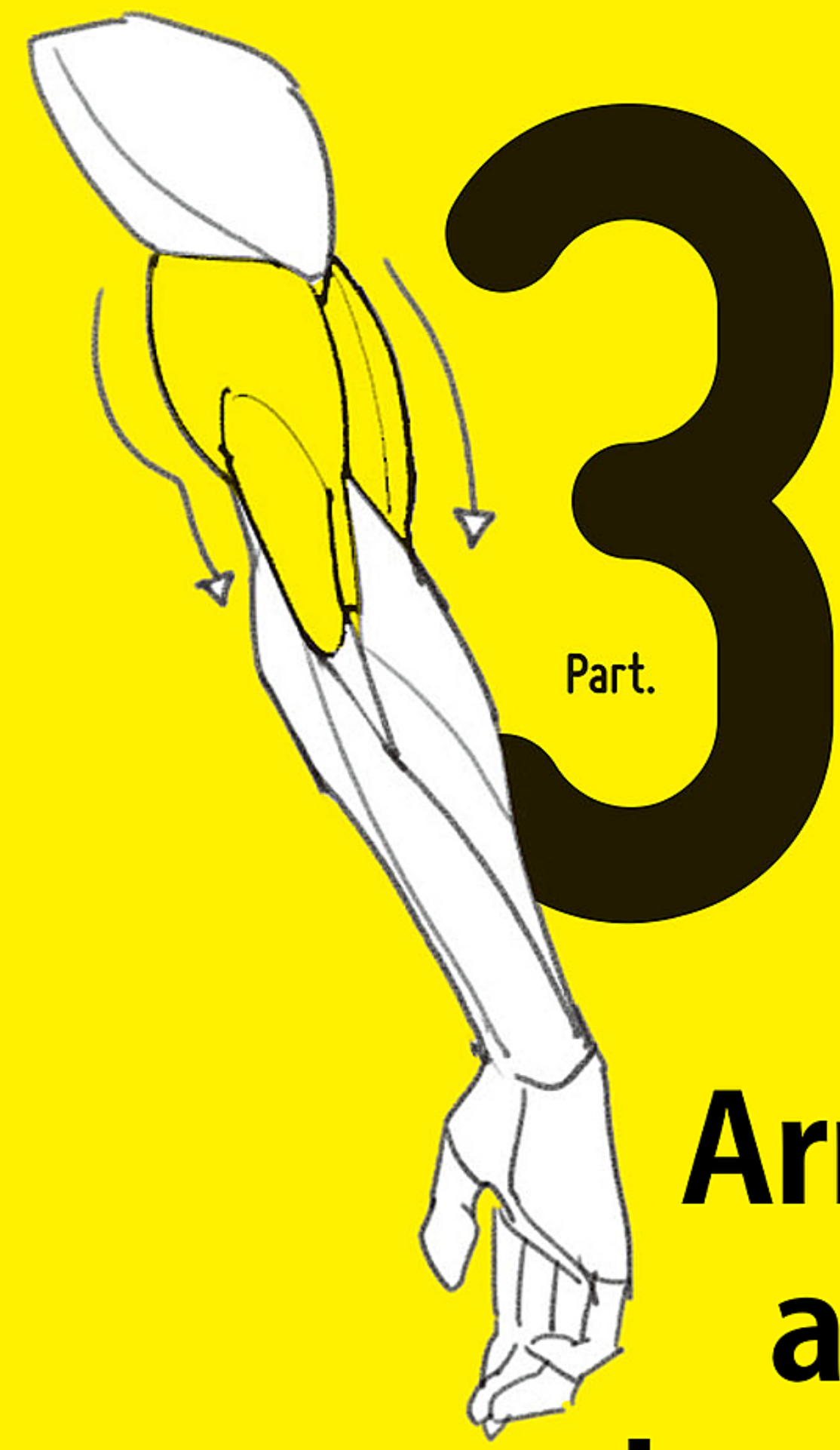
Depending on the cross-section of the face, the band-aid may bend and there may be parts that are omitted.

Point drawings



For a beautiful or handsome middle-aged character, you can add wrinkles between the eyebrows and under the eyes, and smile lines to a normal adult face.

- Shoulders
- Arms
- Wrists
- Hands

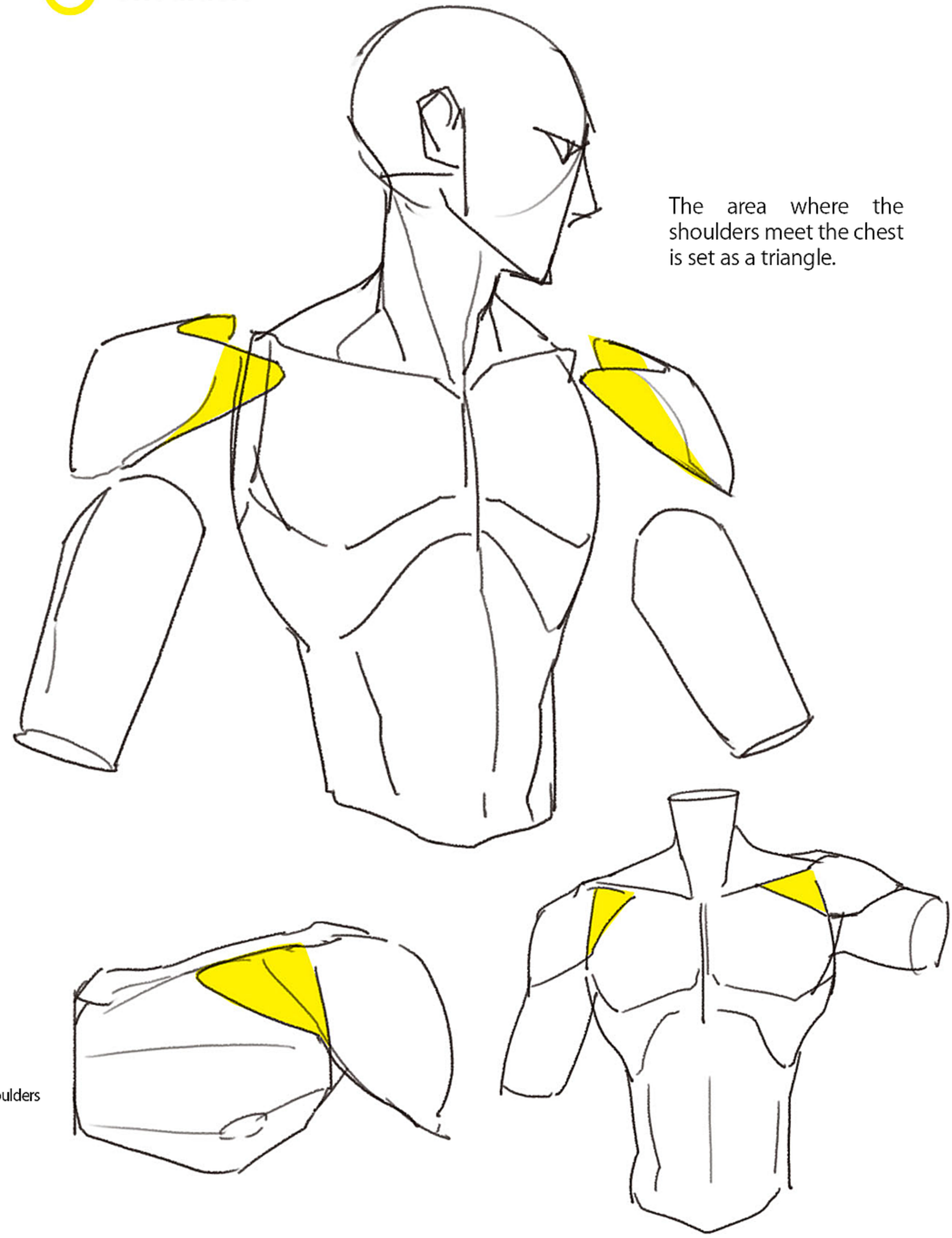


3

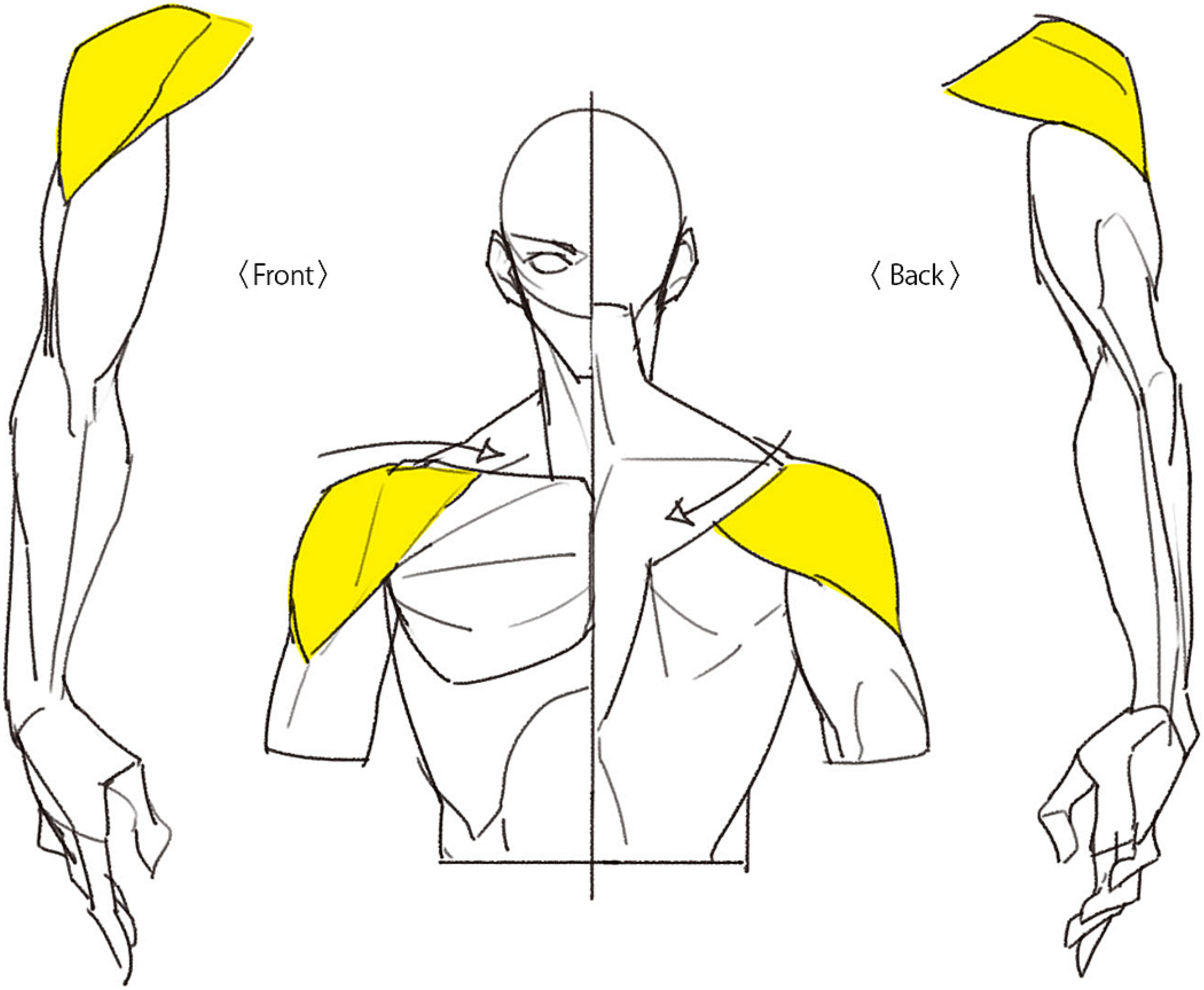
Part.

Arms and hands

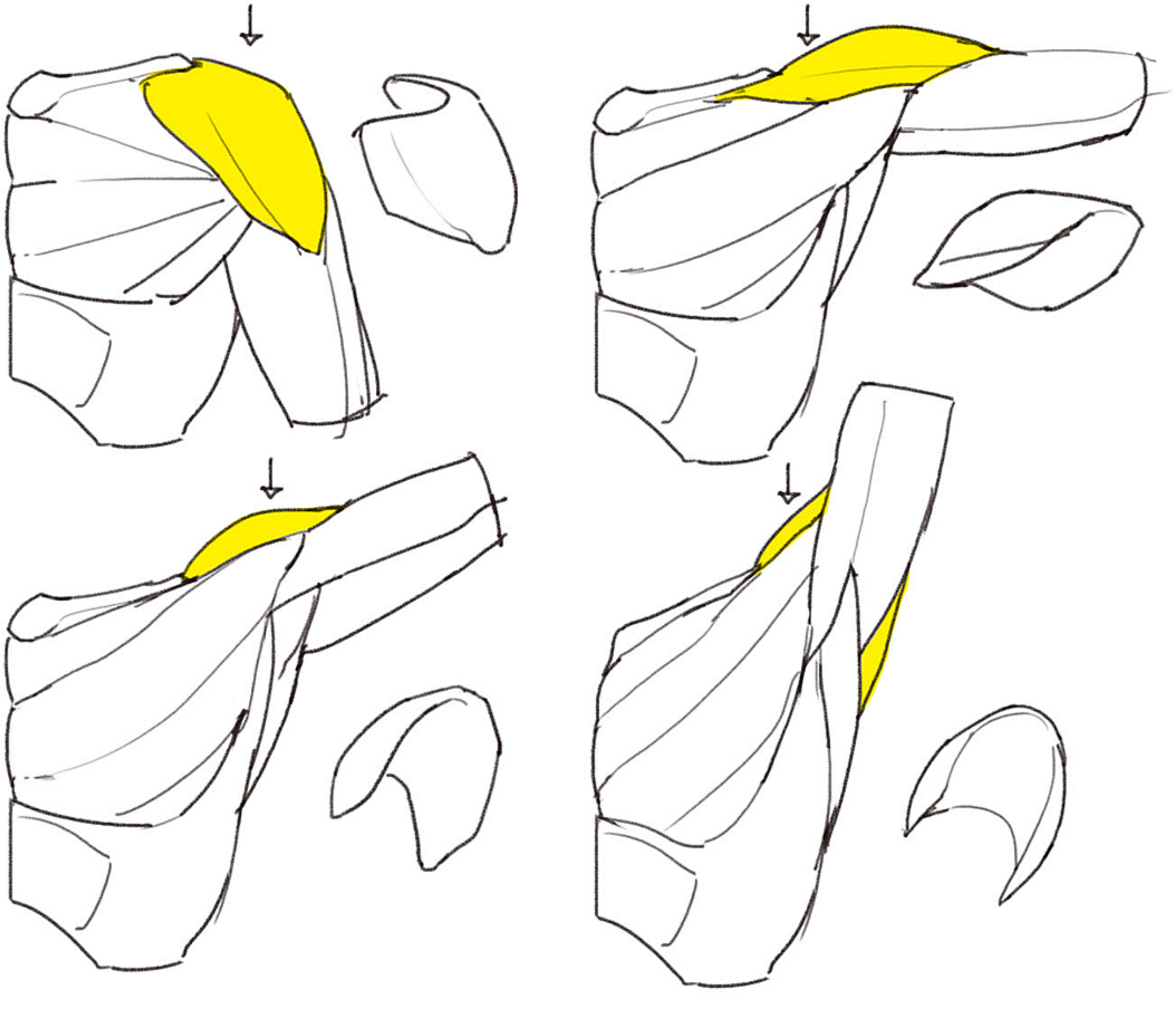
Shoulders



The area where the shoulders meet the chest is set as a triangle.



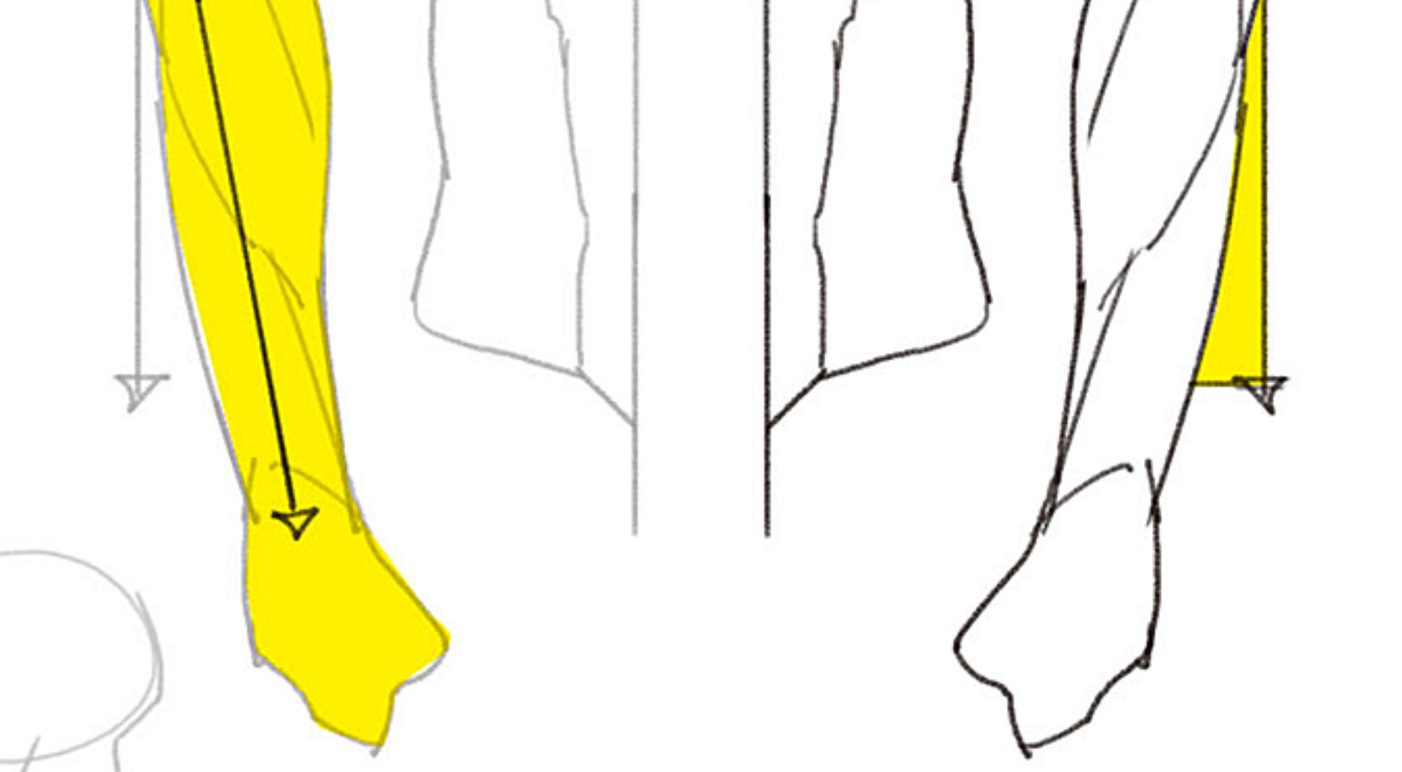
Because of the back muscles, the shape of the front and back of the shoulder is slightly different.

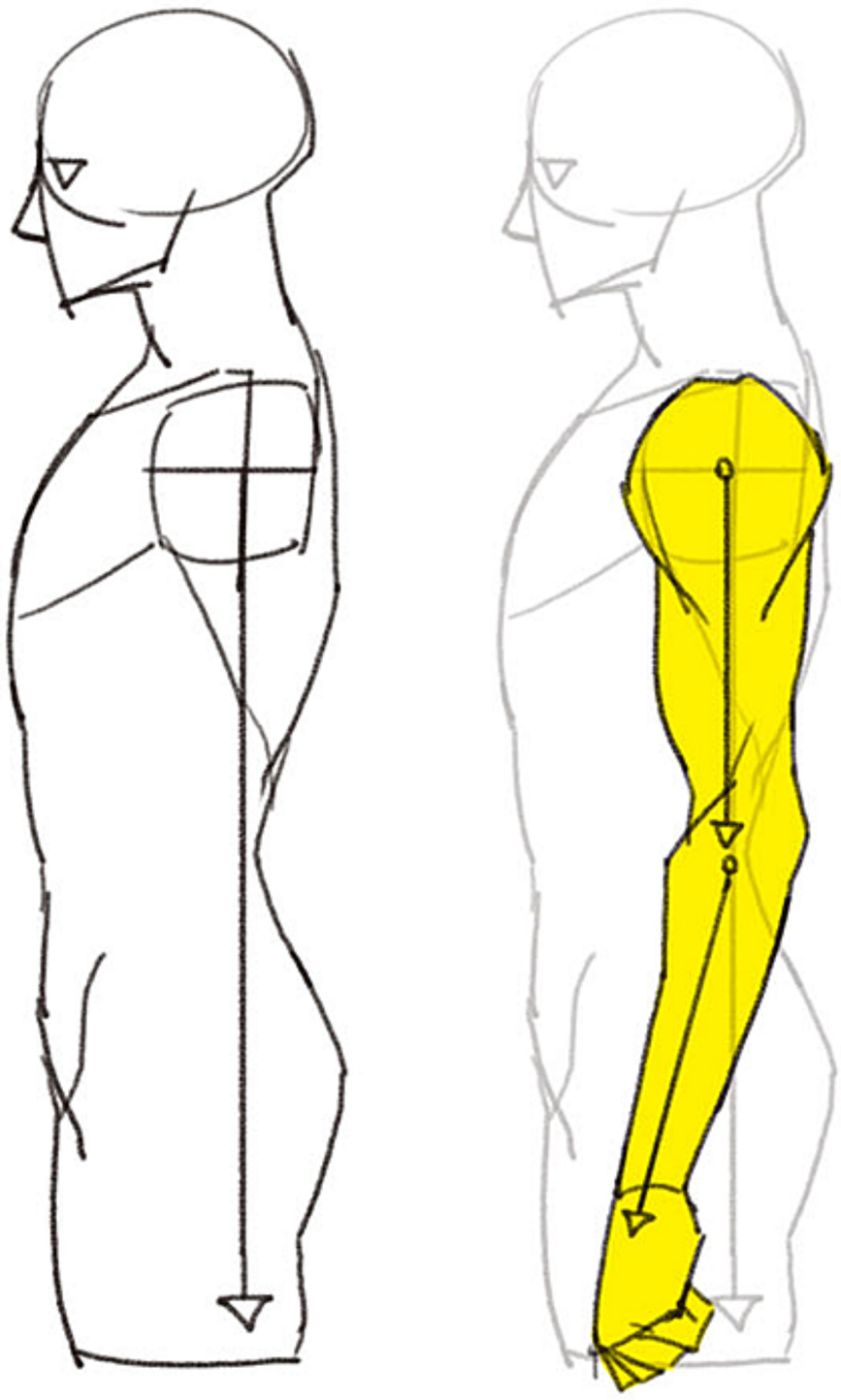


As the shoulder muscles move back when the arms are raised, the area where the shoulder muscles are seen from the front decreases.

Arms

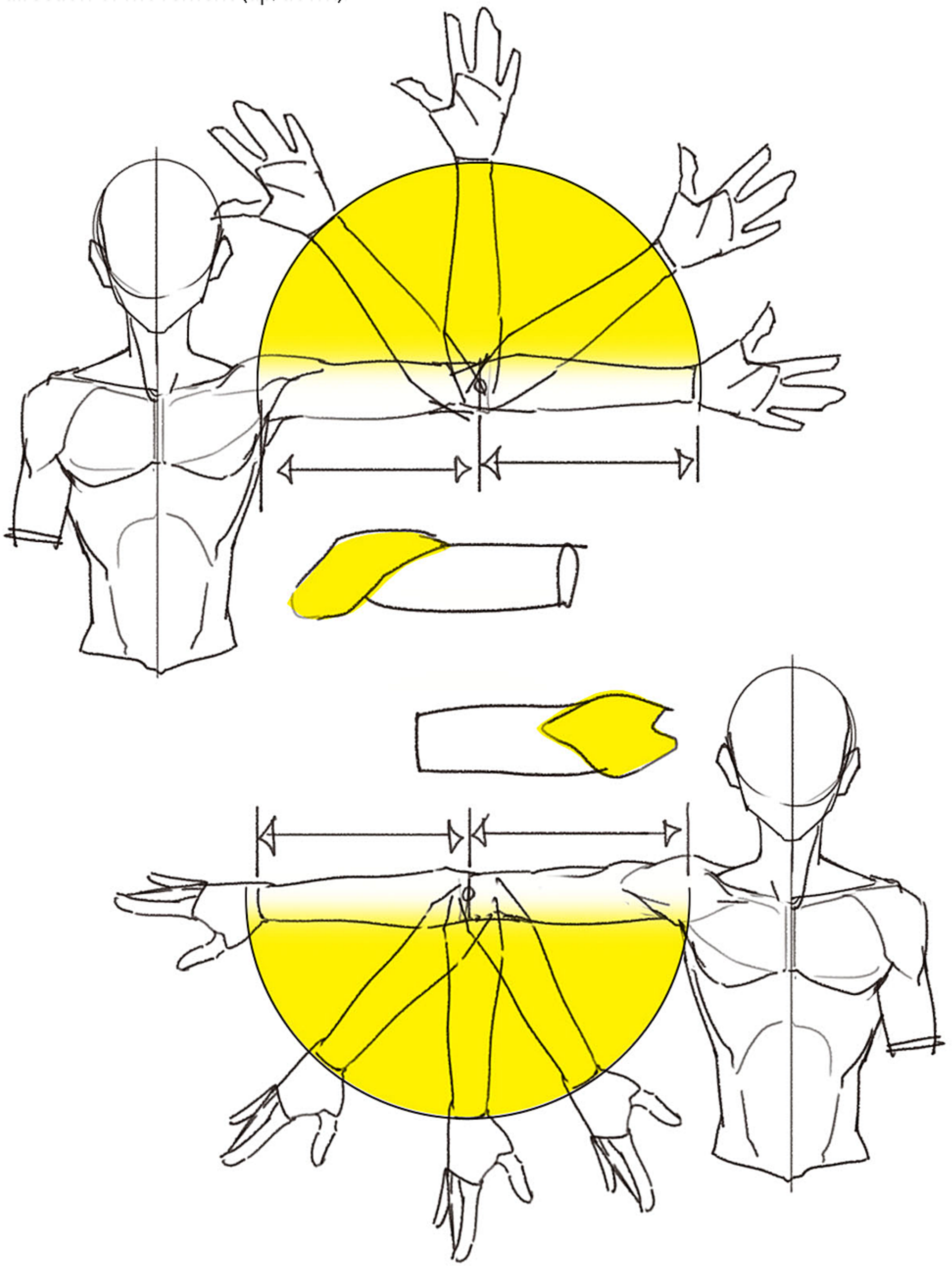
The arm does not flow vertically down. The flow is outward from shoulder to elbow and it curves inward from elbow to hand. (The flow will only look natural when it bends slightly).



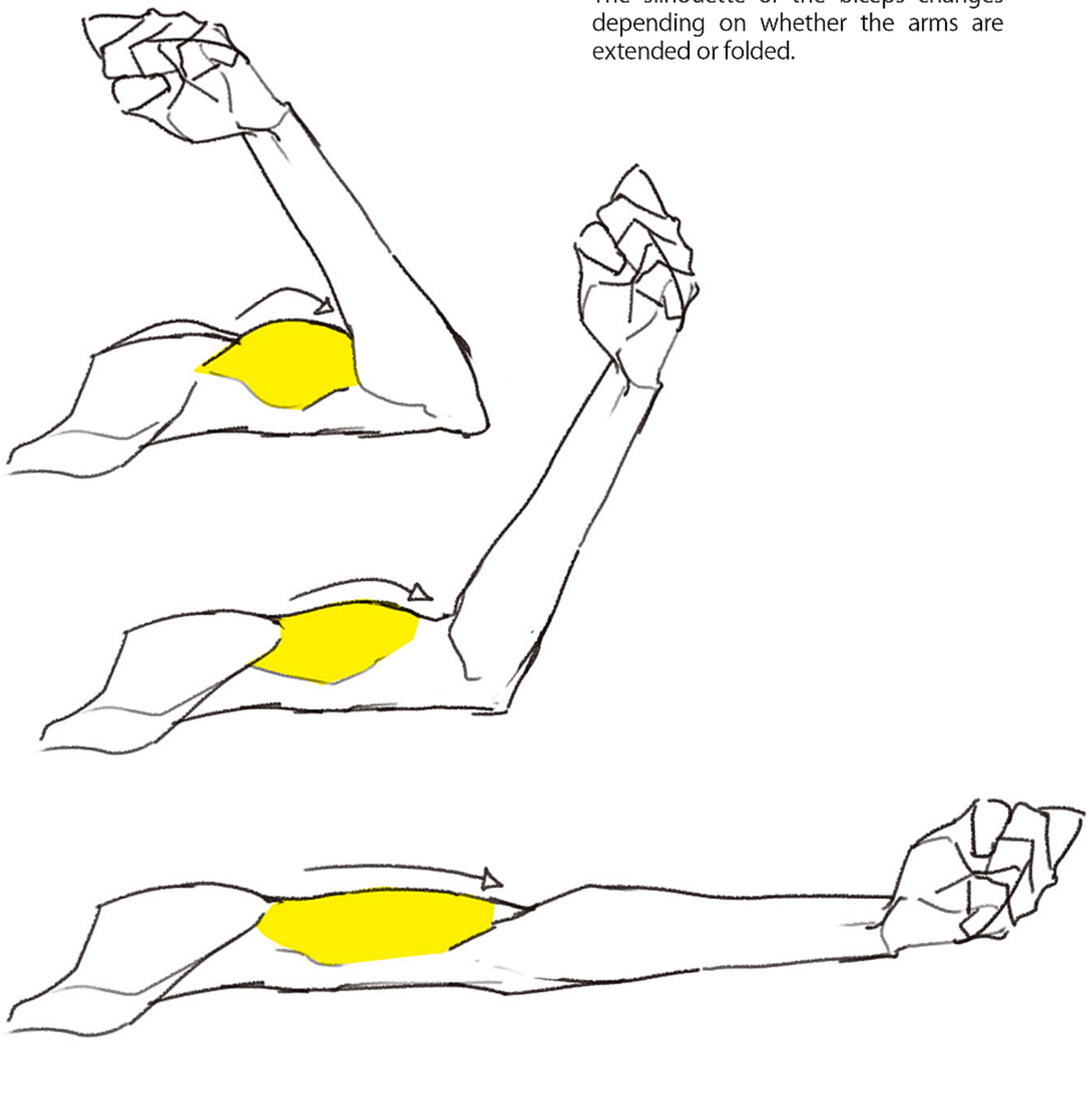


On the side, the flow is vertical from the shoulder to the elbow and slightly deflected forward from the elbow to the hand.

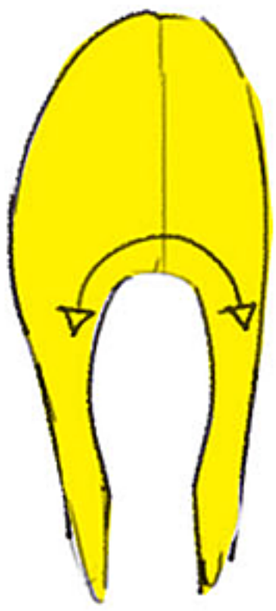
The part from the elbow to the wrist moves in a semicircle, and the shoulder shape appears differently depending on the direction of movement (up/down).

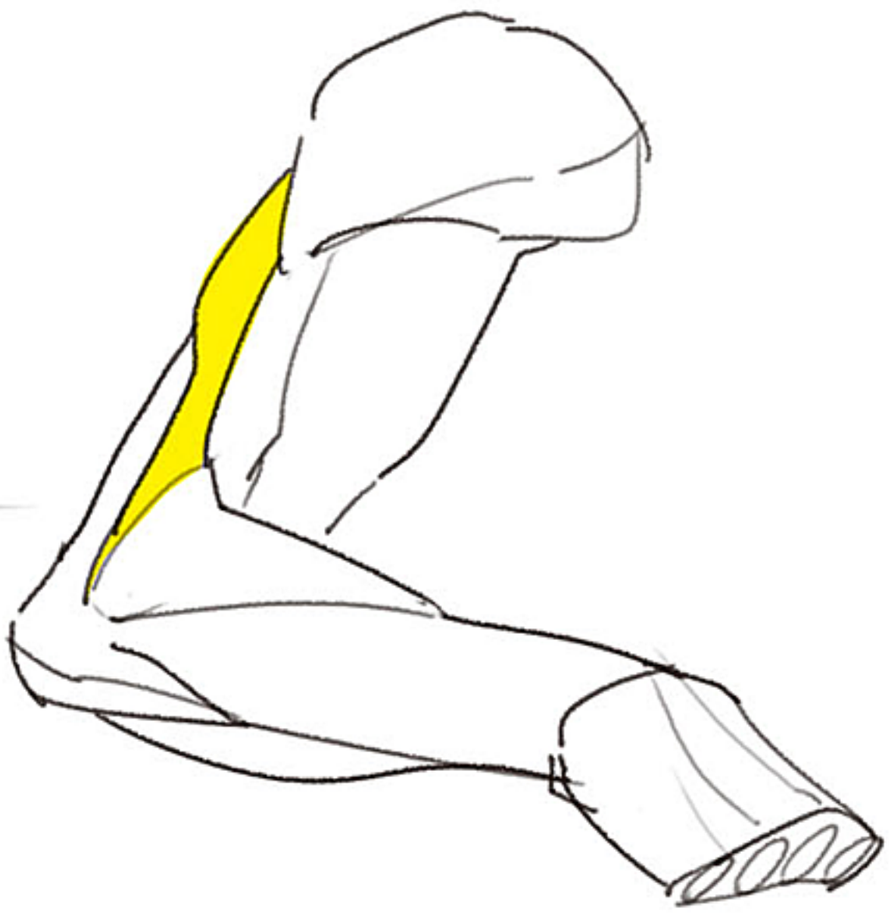


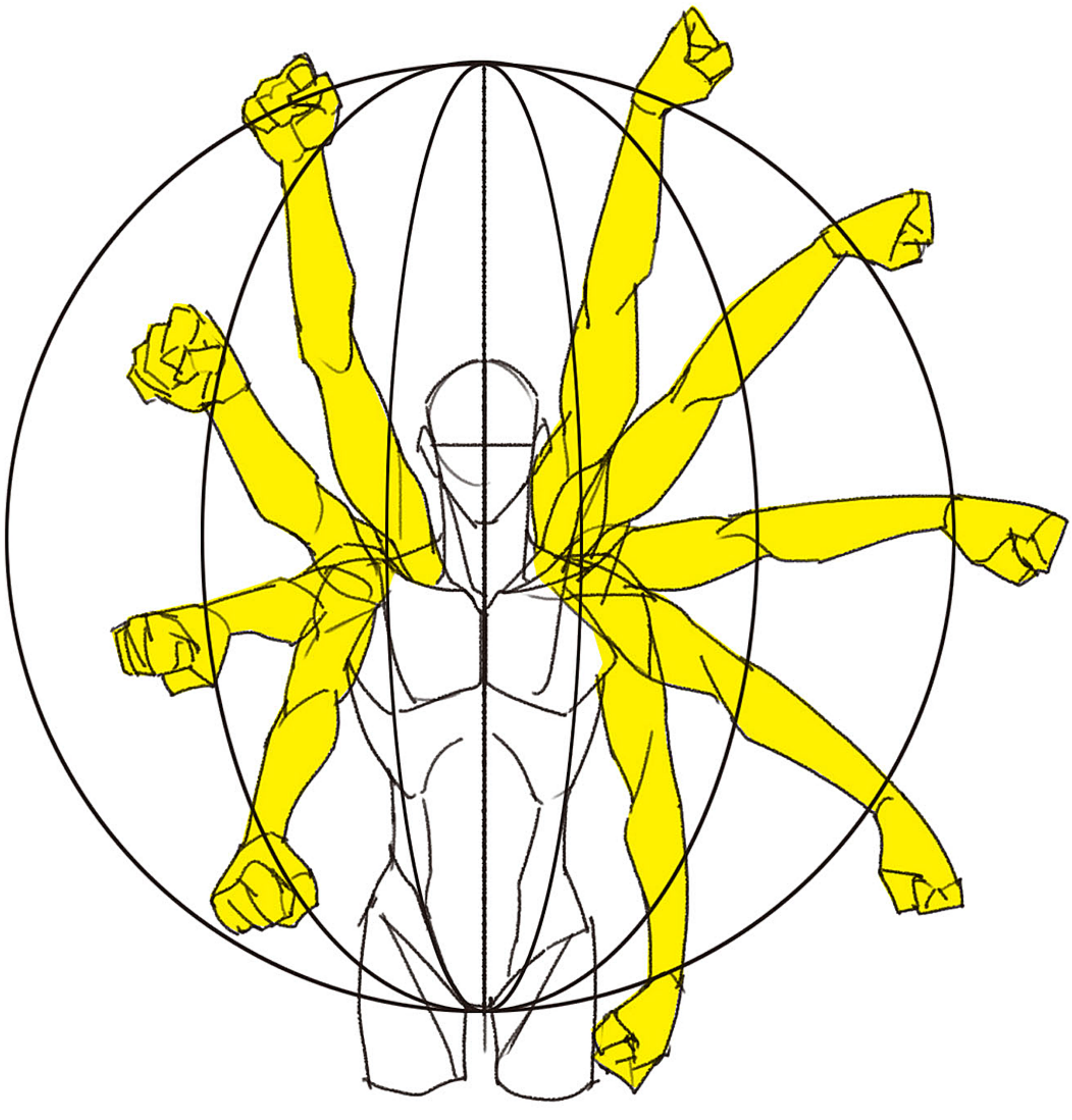
The silhouette of the biceps changes depending on whether the arms are extended or folded.



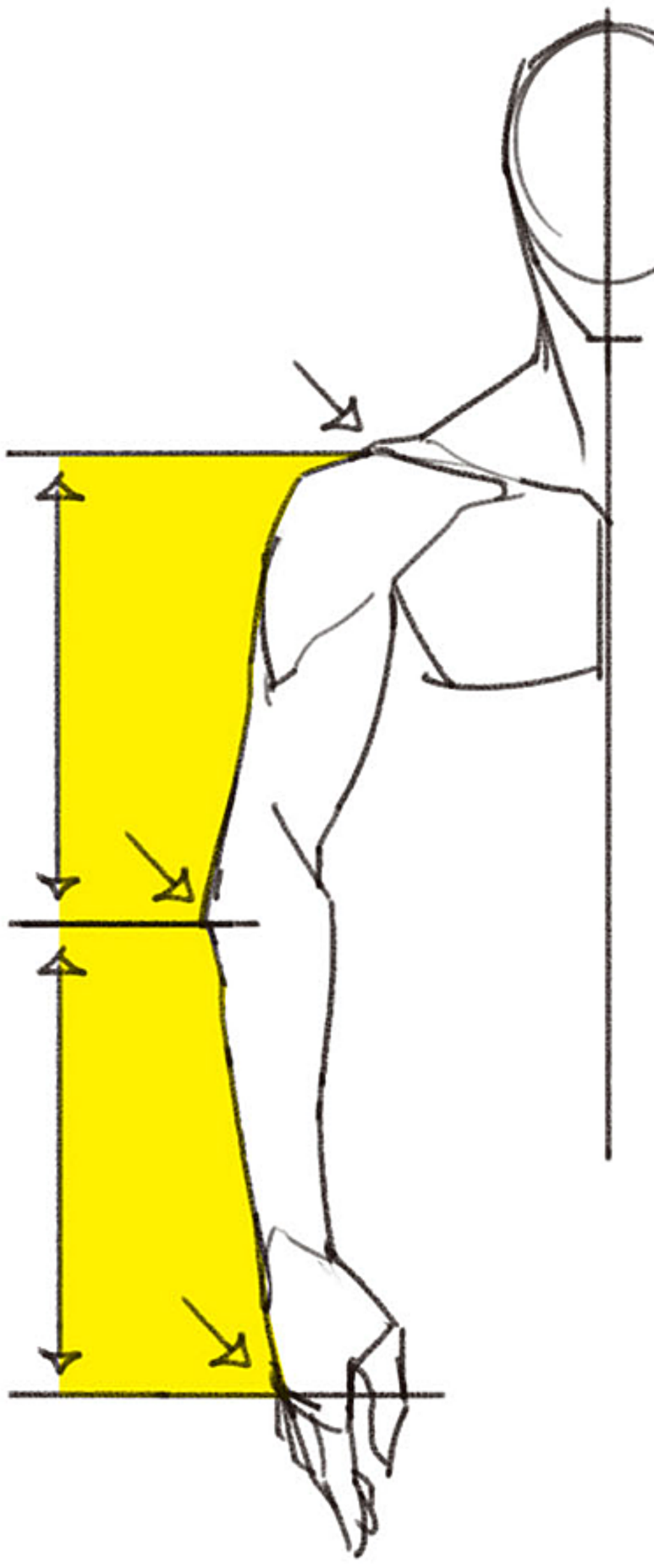
The upper arm has an arch-shaped muscle attached to the elbow.



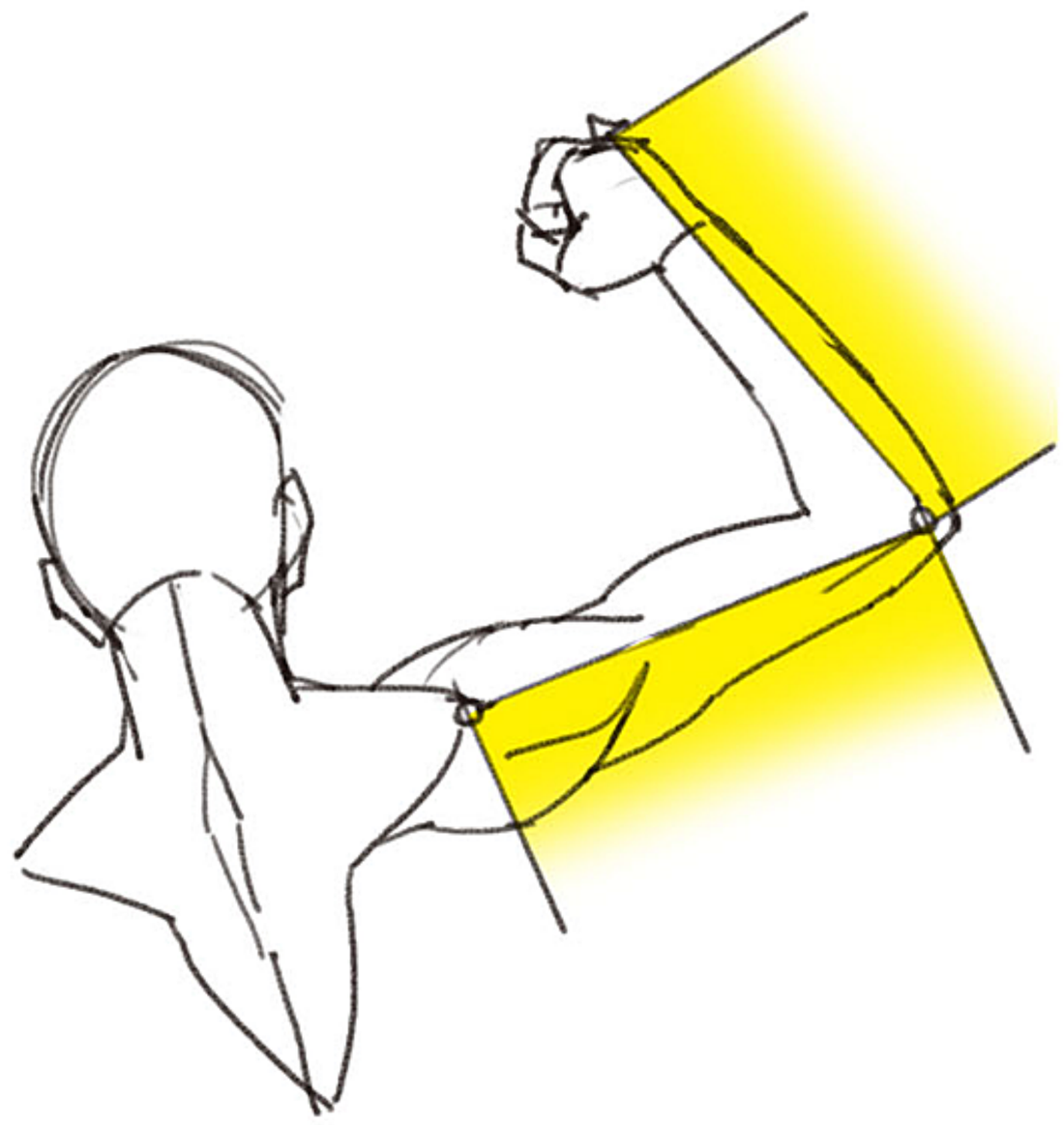


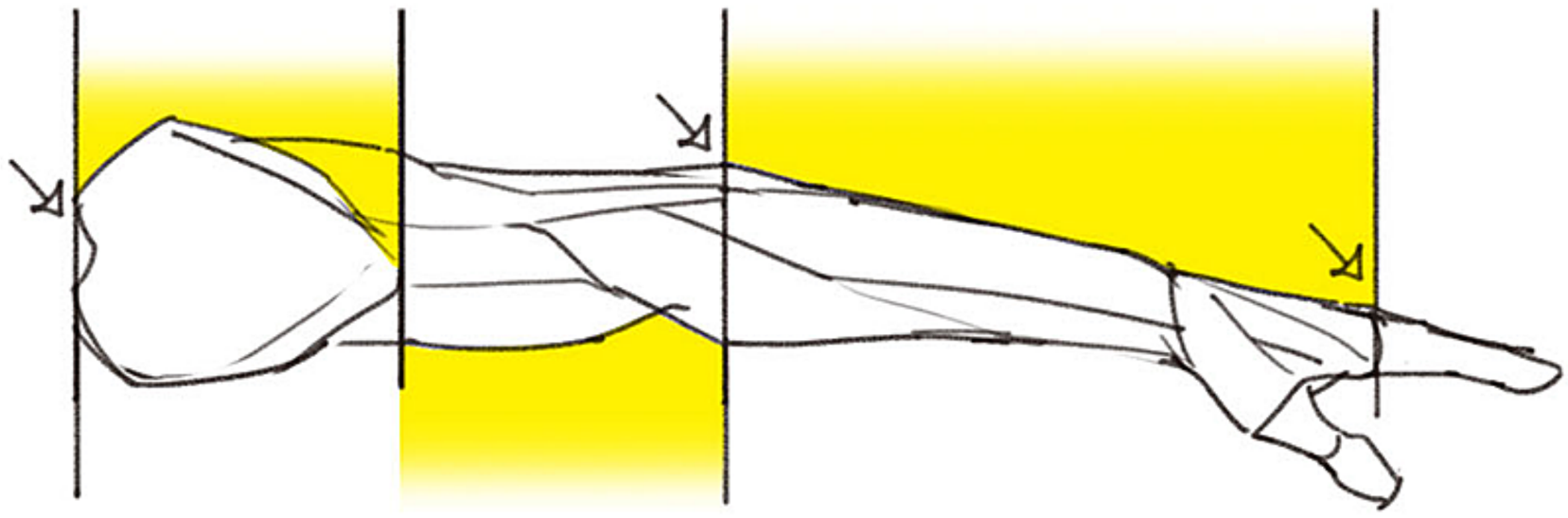


To keep the length of the arms consistent when moving to different positions, draw a parabolic line in a circle to act as a reference point.

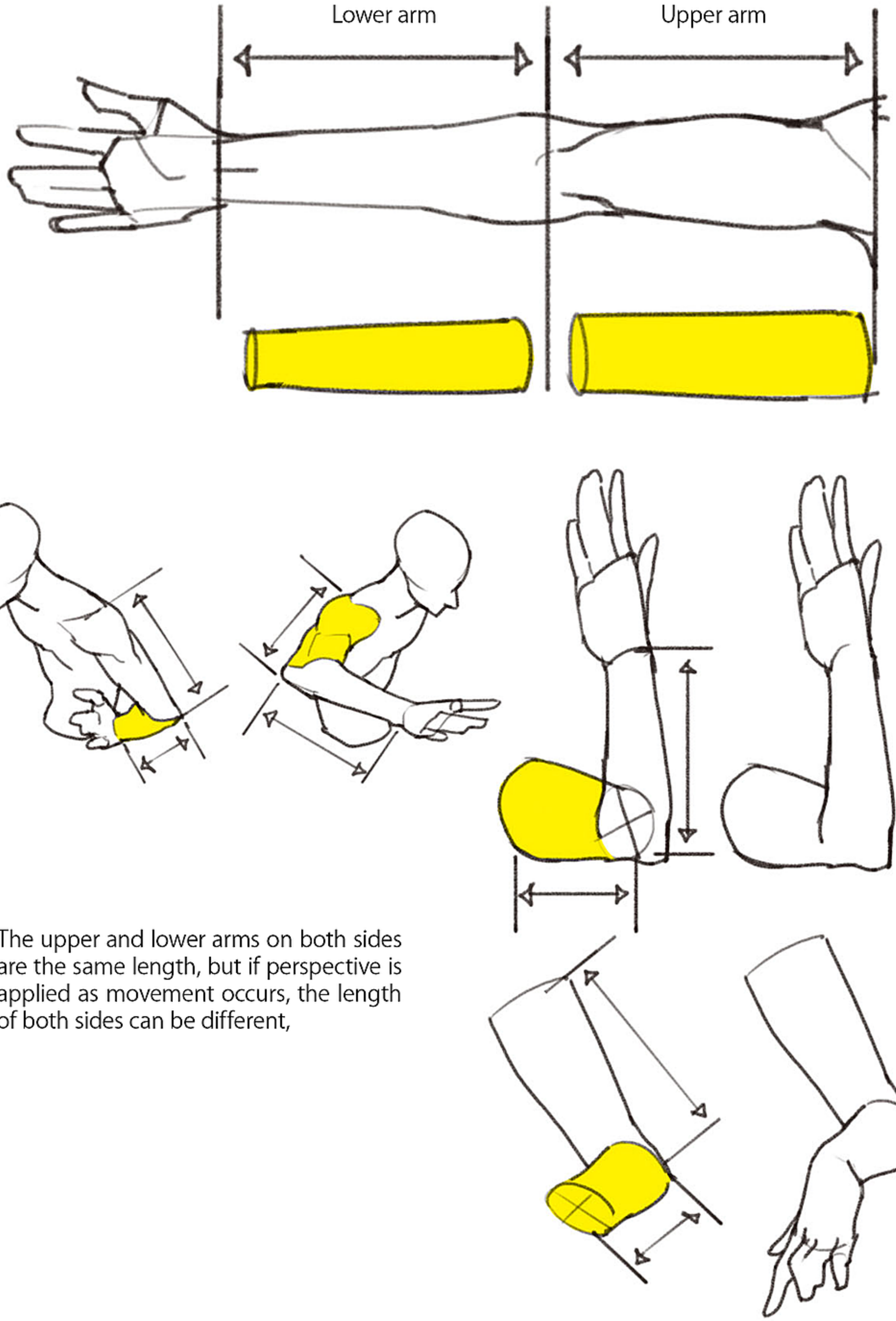


The length from the shoulder (the point where the collarbone ends) to the elbow and the length from the elbow to the beginning of the finger joint are the same.

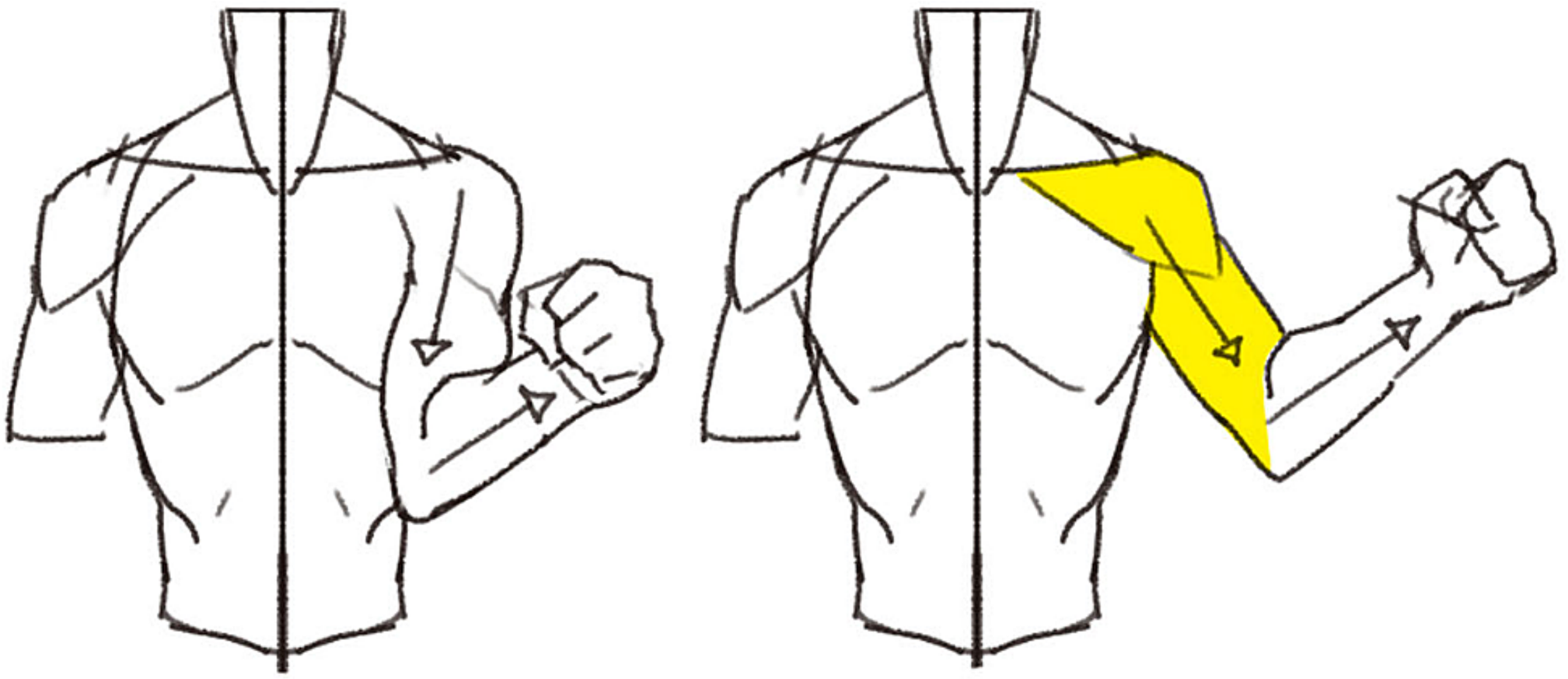




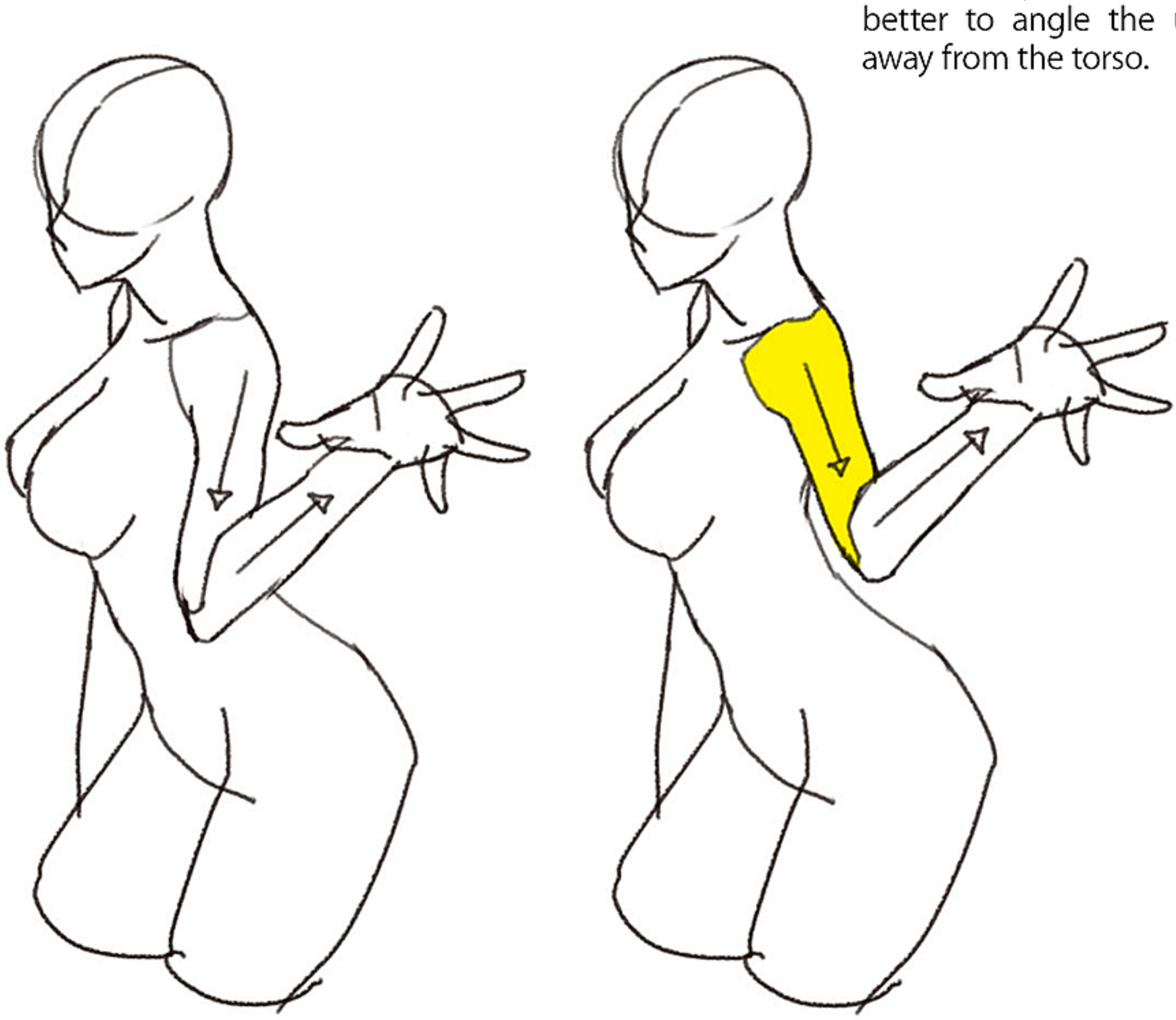
The length of the deltoid muscle (shoulder) and the length from the shoulder to the elbow are one-to-one ratios.

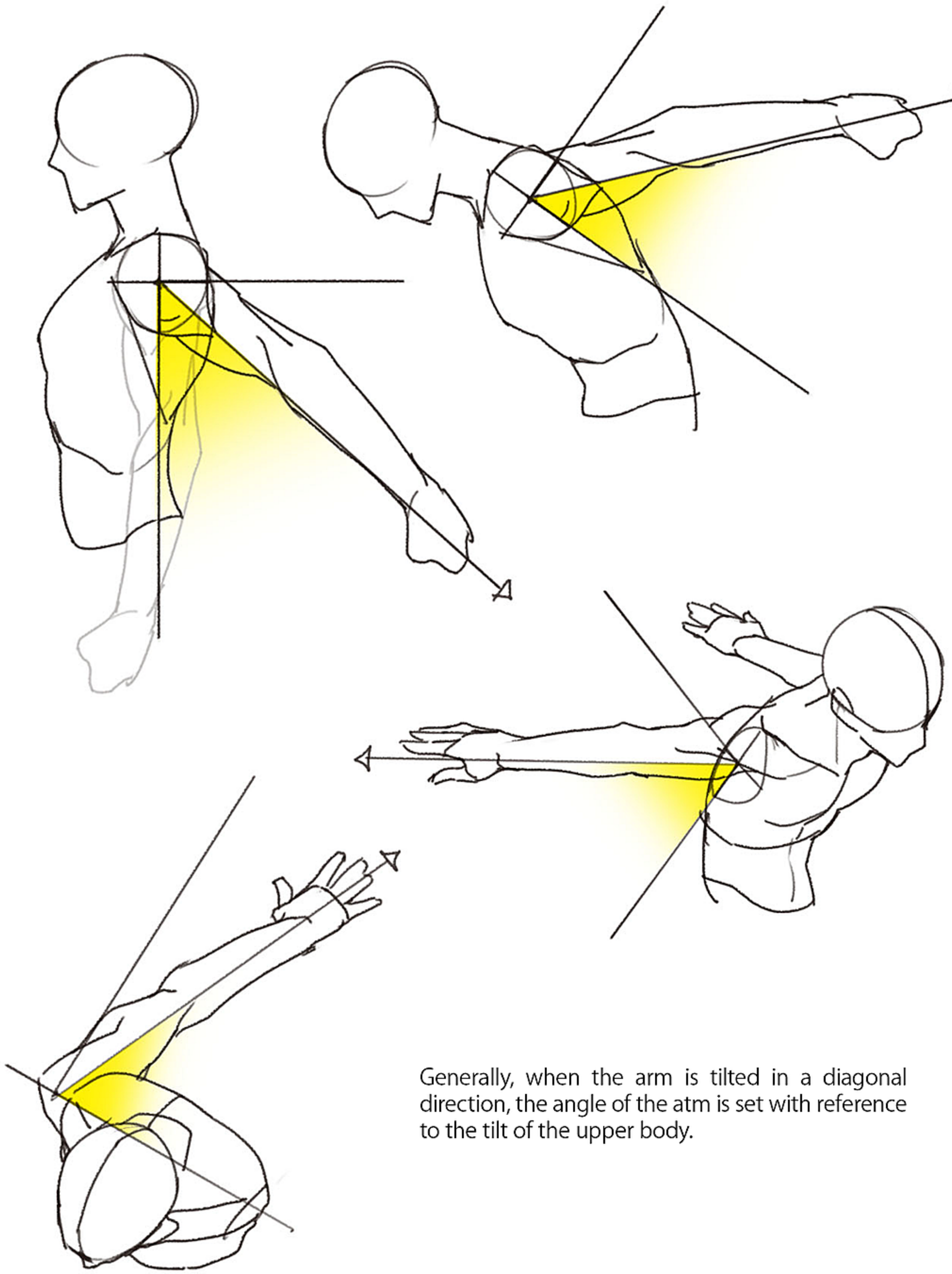


The upper and lower arms on both sides are the same length, but if perspective is applied as movement occurs, the length of both sides can be different,

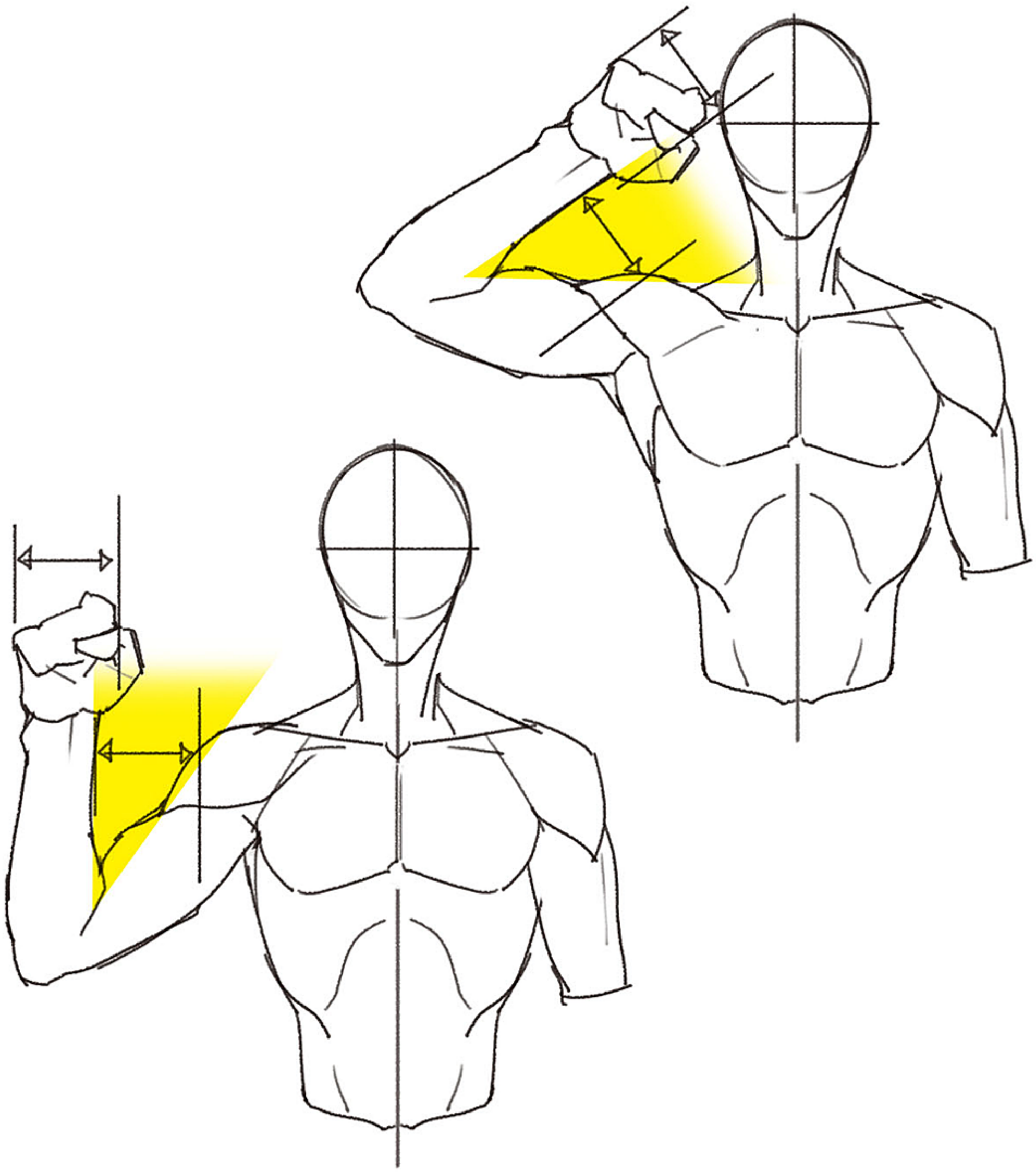


When the arm is moving, drawing the upper arm toward the inside of the body is awkward so it is better to angle the upper arm away from the torso.

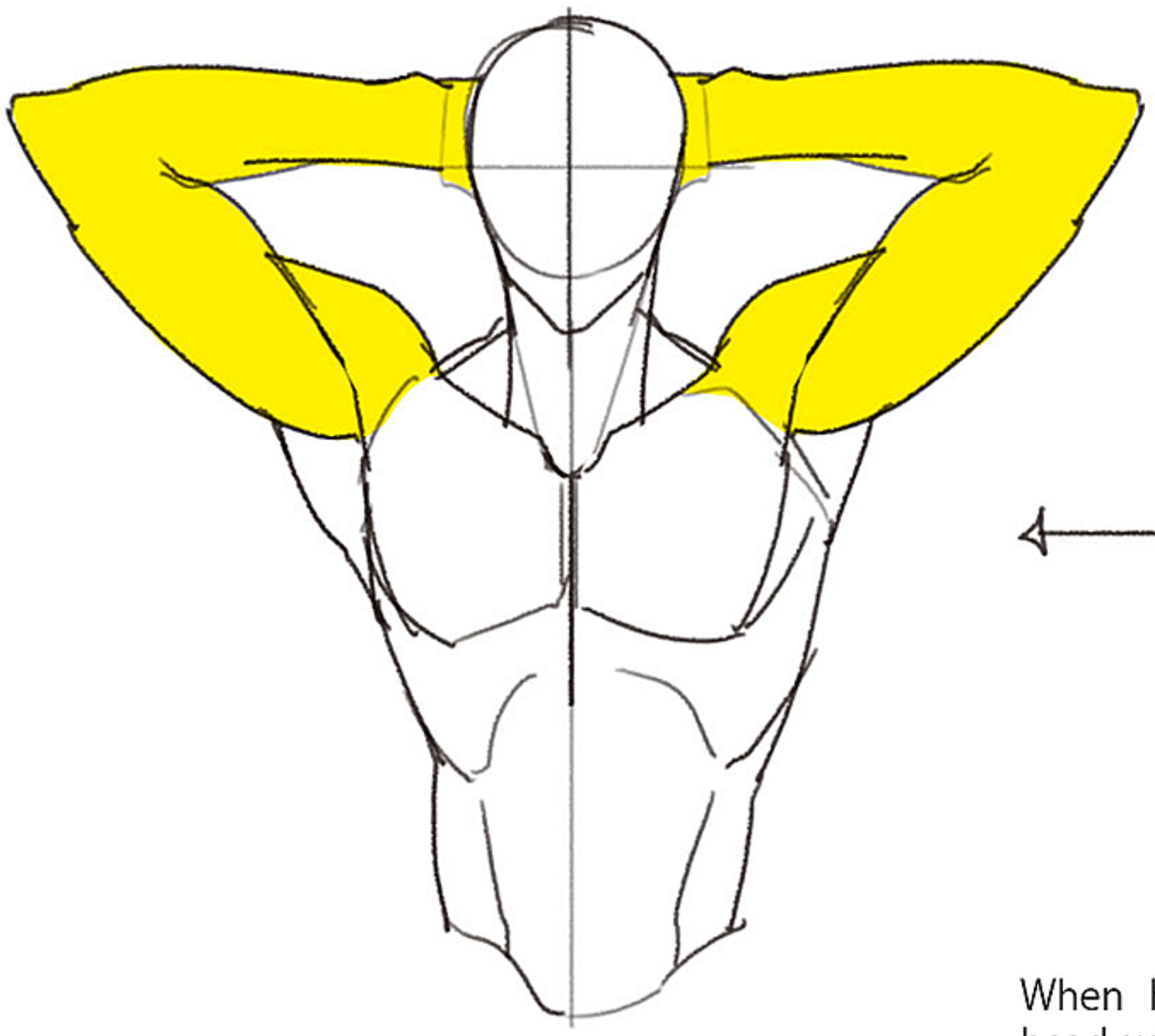


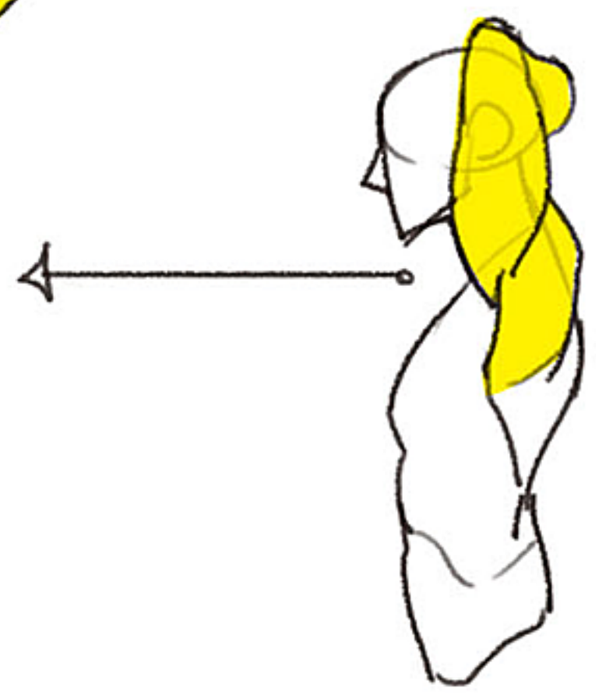


Generally, when the arm is tilted in a diagonal direction, the angle of the atm is set with reference to the tilt of the upper body.

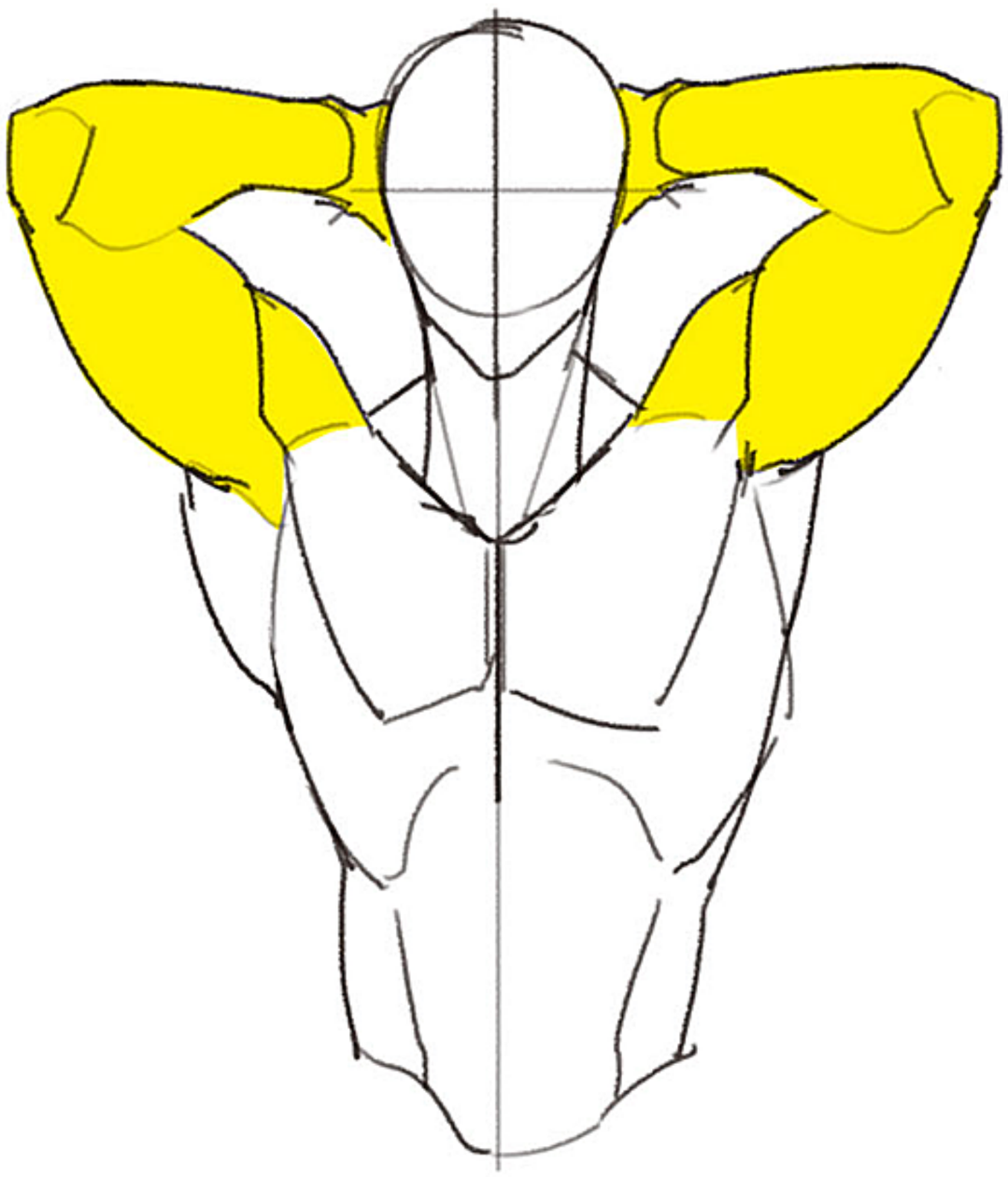


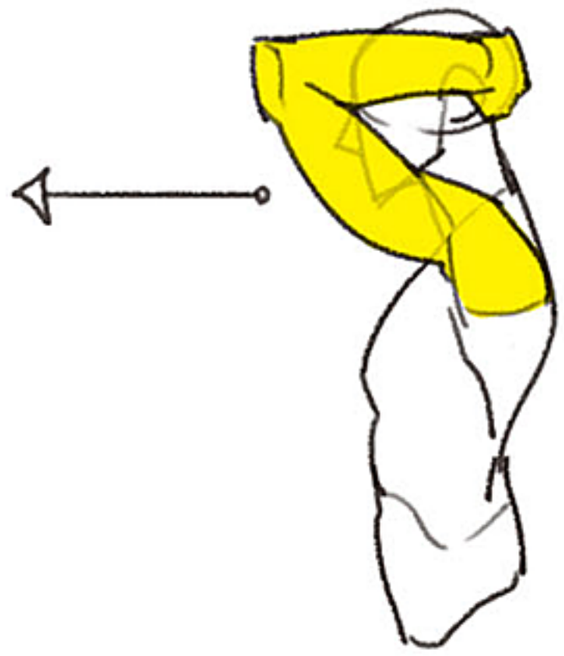
Folding the arm creates space between the shoulder and the wrist, and the width of this space can be thought of as the width of the palm.

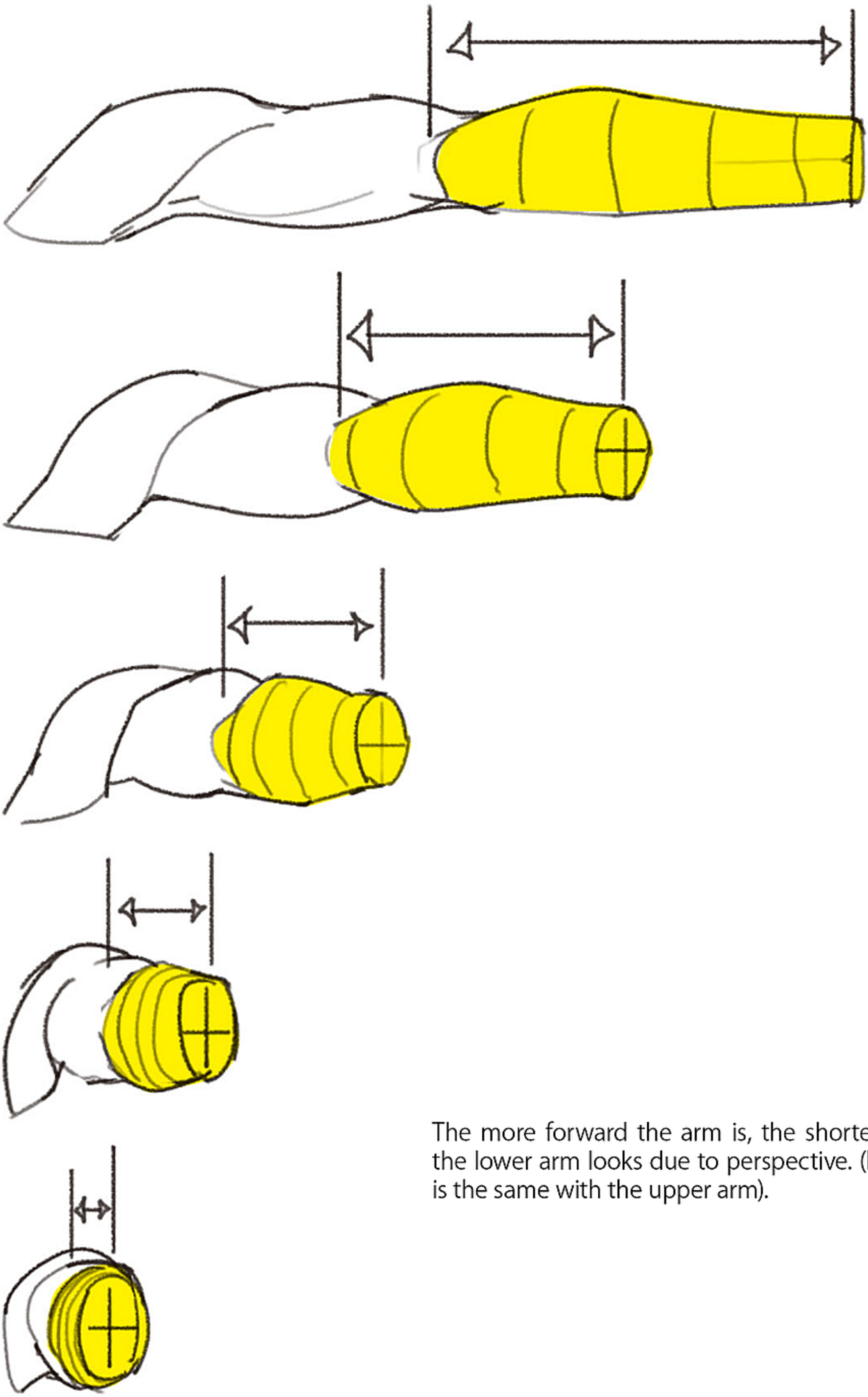




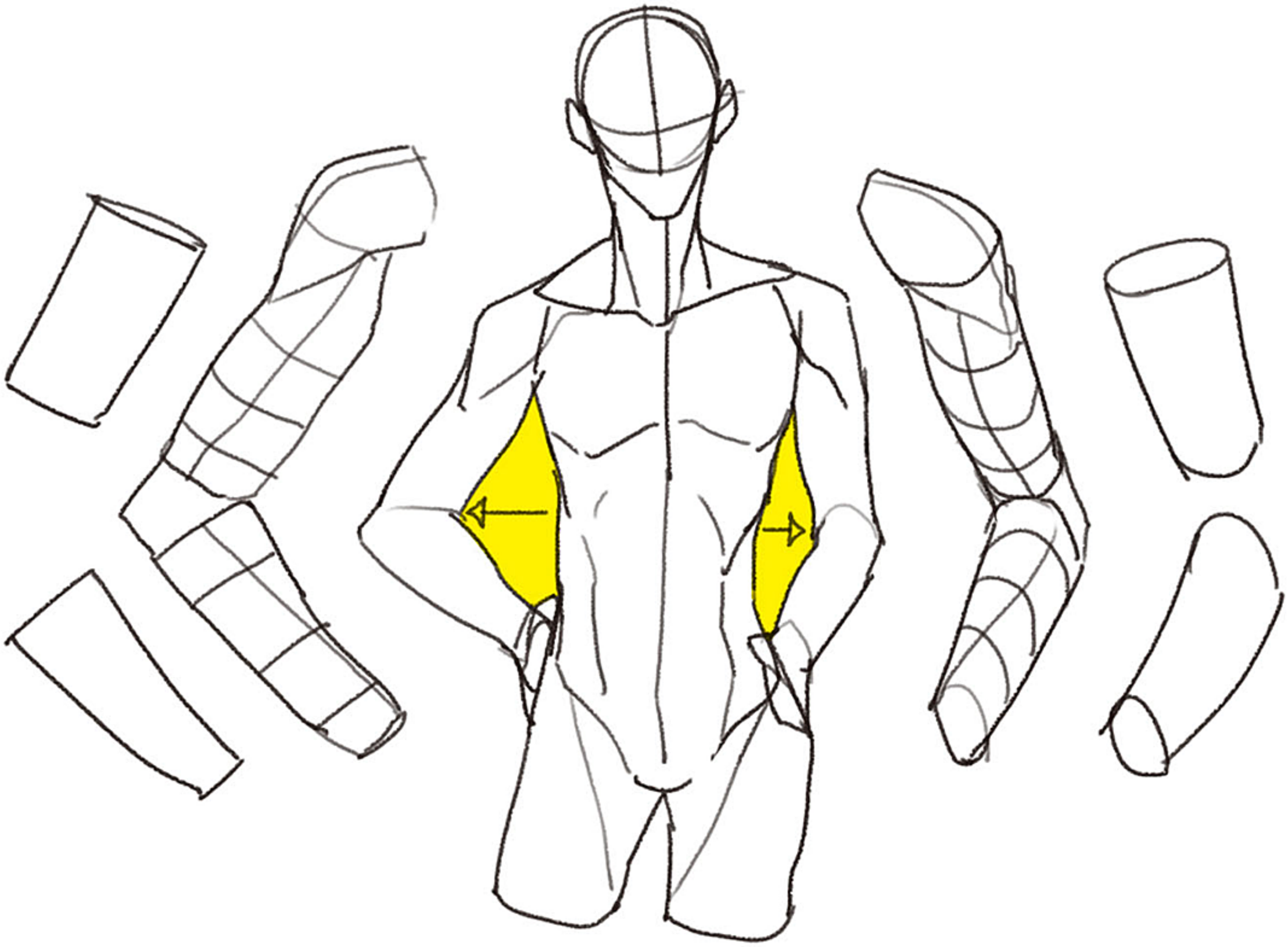
When holding the back of the head with both hands the shape of the mass varies depending on the perspective of the arms.



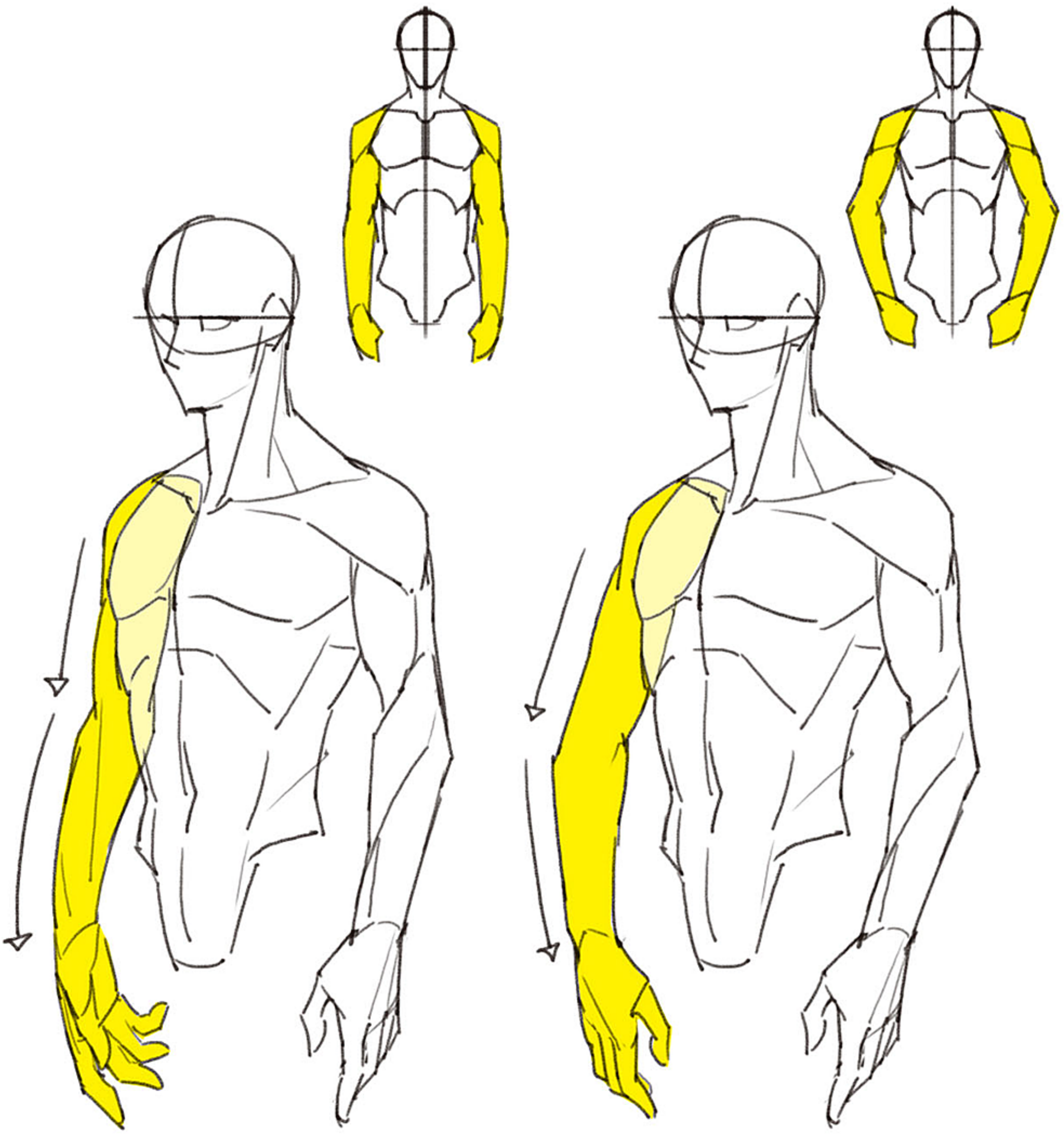




The more forward the arm is, the shorter the lower arm looks due to perspective. (It is the same with the upper arm).



The closer the side of the body and the bent part of the arm the more perspective the upper and lower arms are.

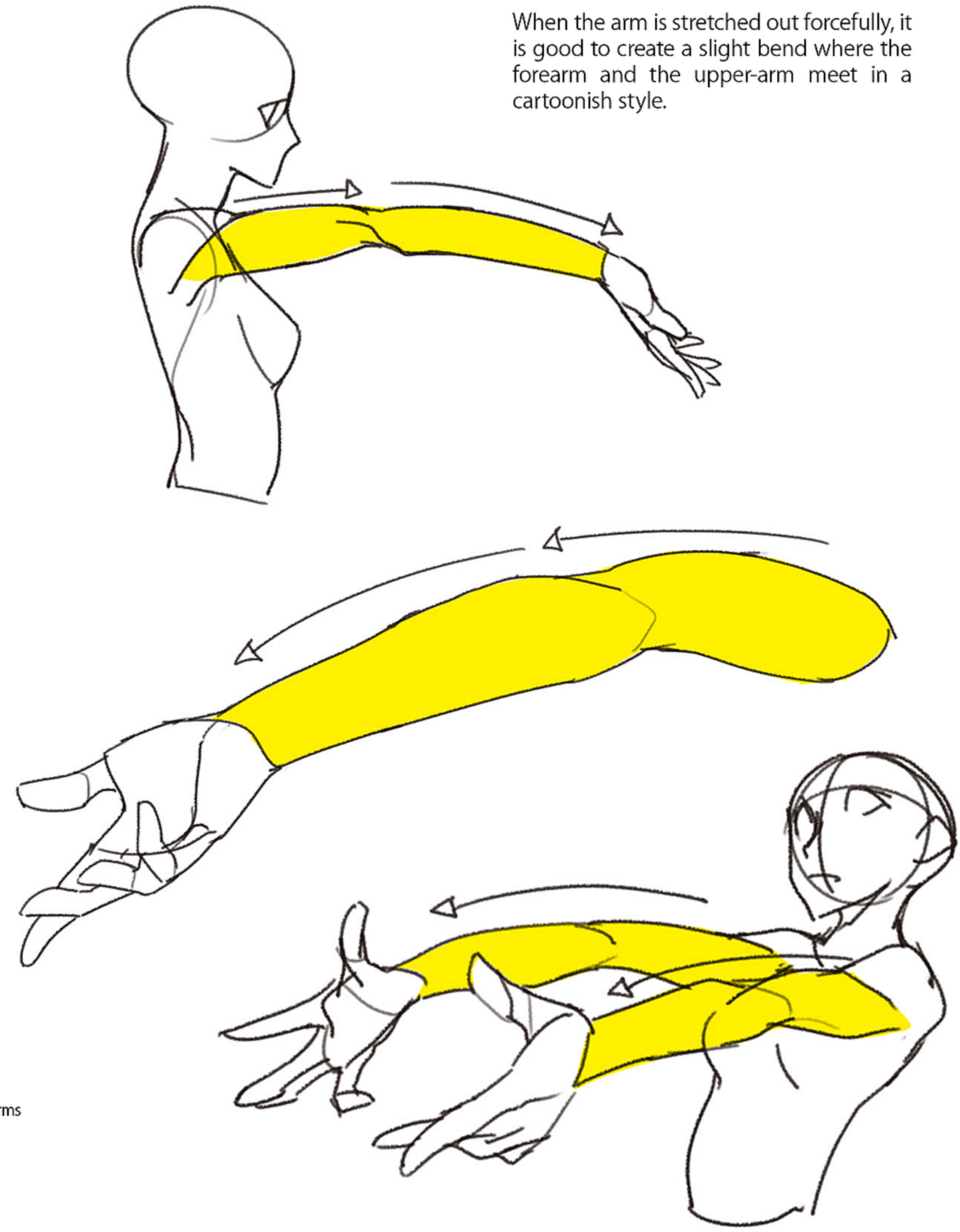


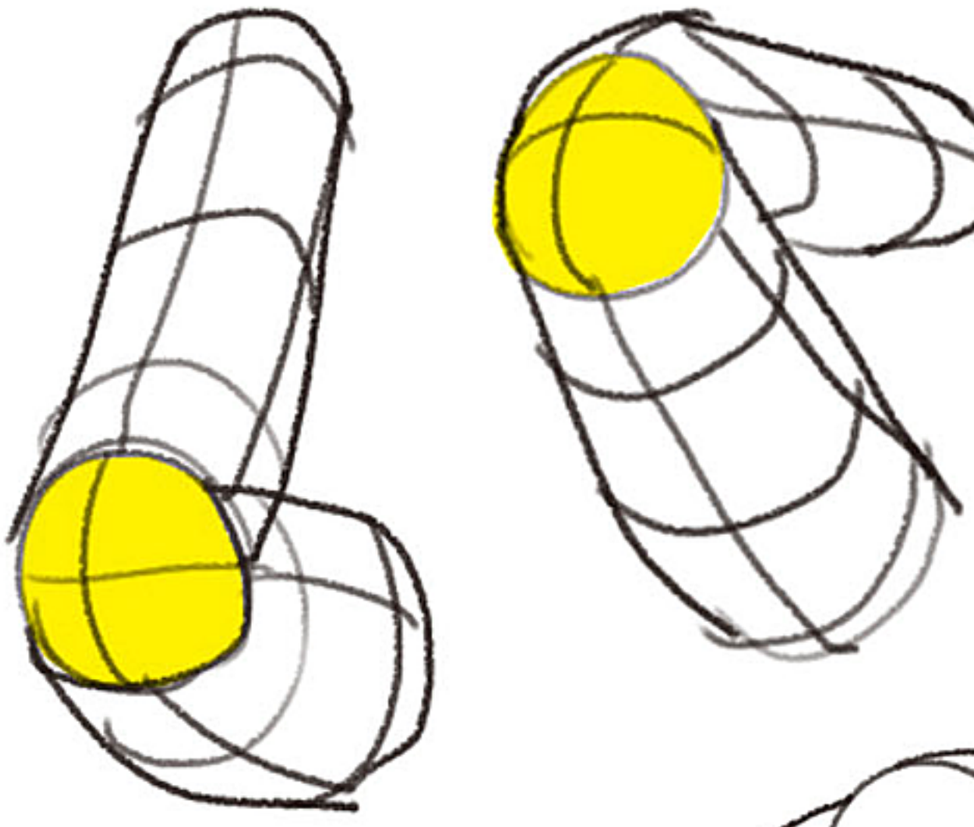
Arms

When drawing the upper body in the three quarter view, the flow of the posterior arm can be used to predict the shape of the other arm at the front.

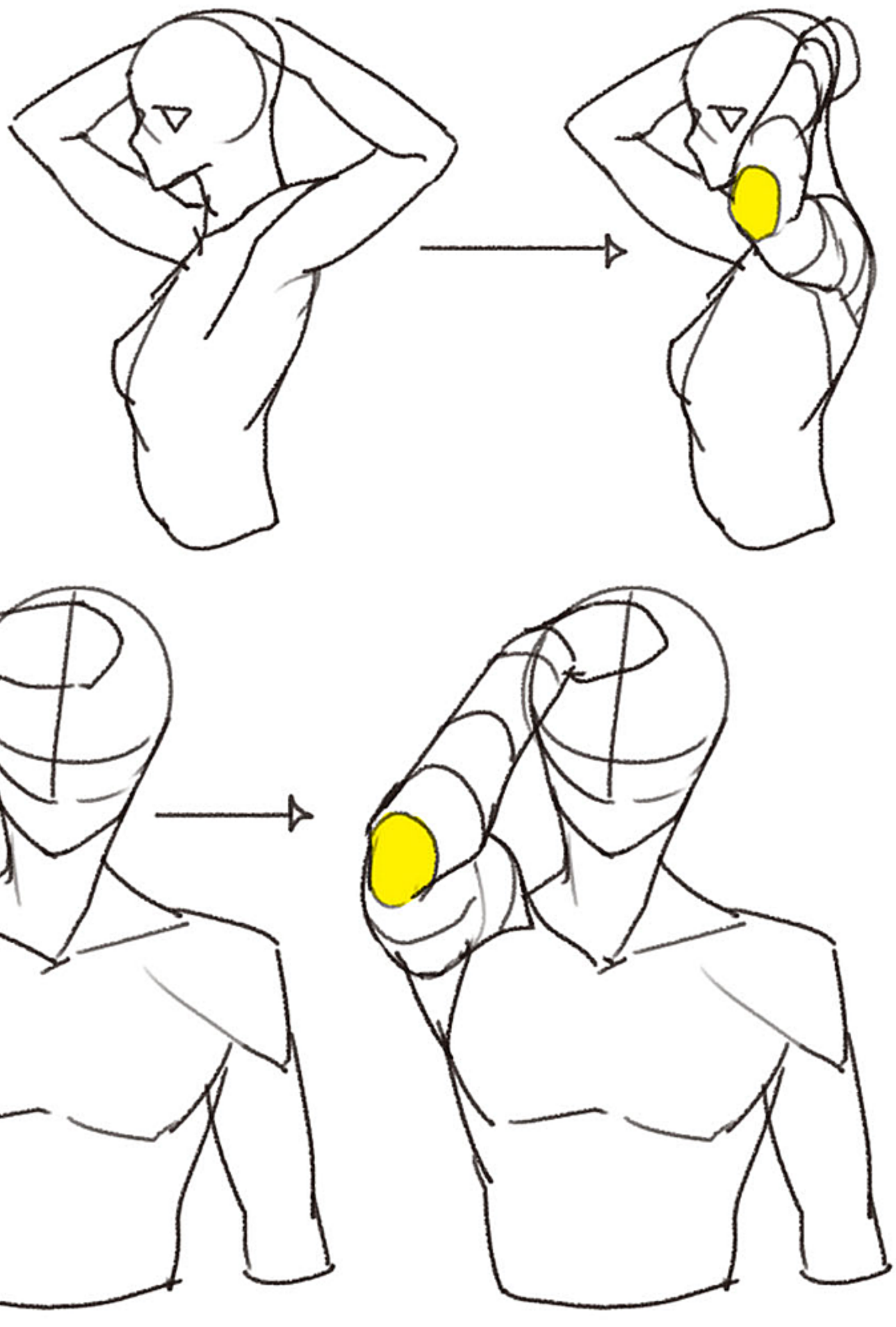
To make the arms dynamic, it is better to create a flow in both arms.

When the arm is stretched out forcefully, it is good to create a slight bend where the forearm and the upper-arm meet in a cartoonish style.

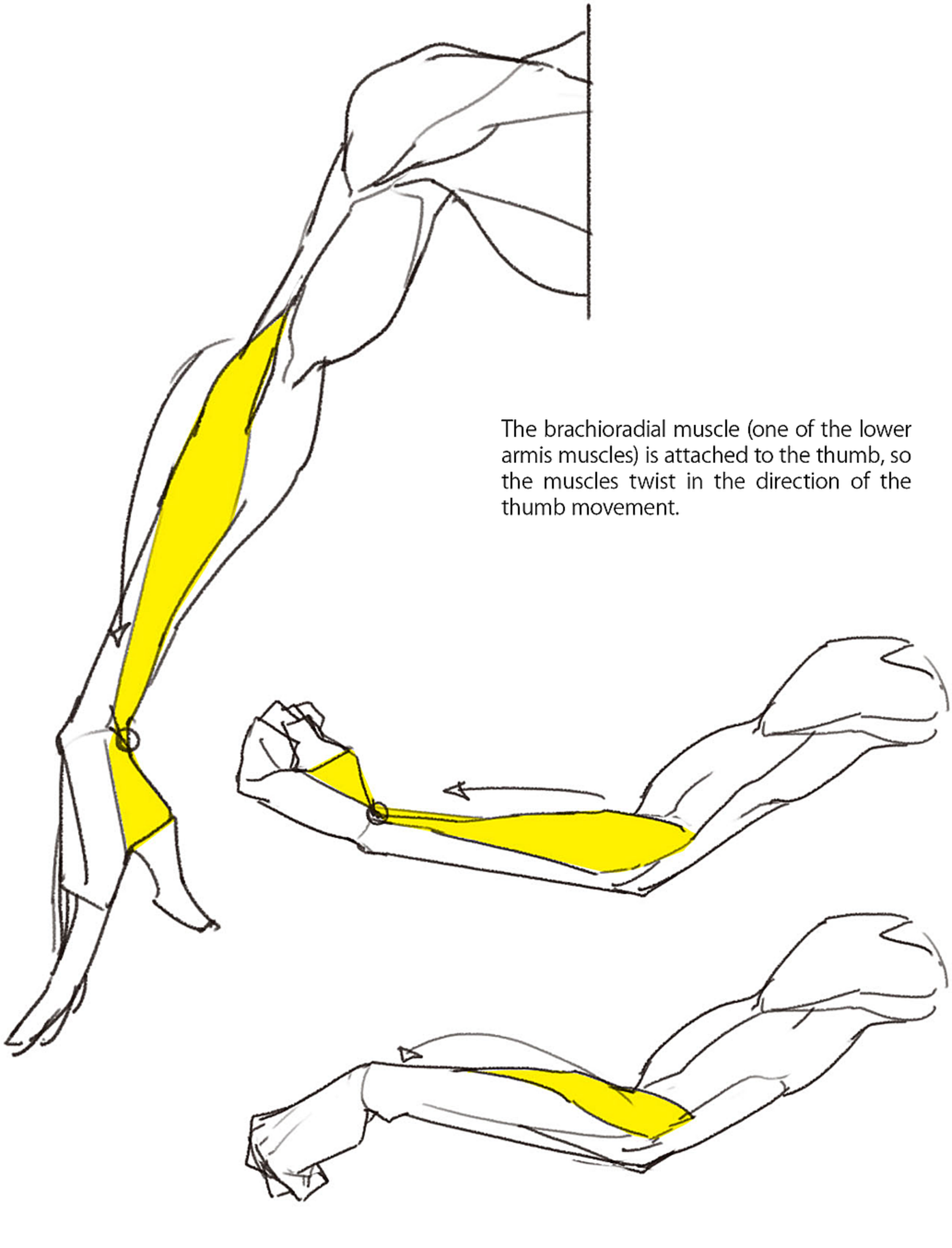




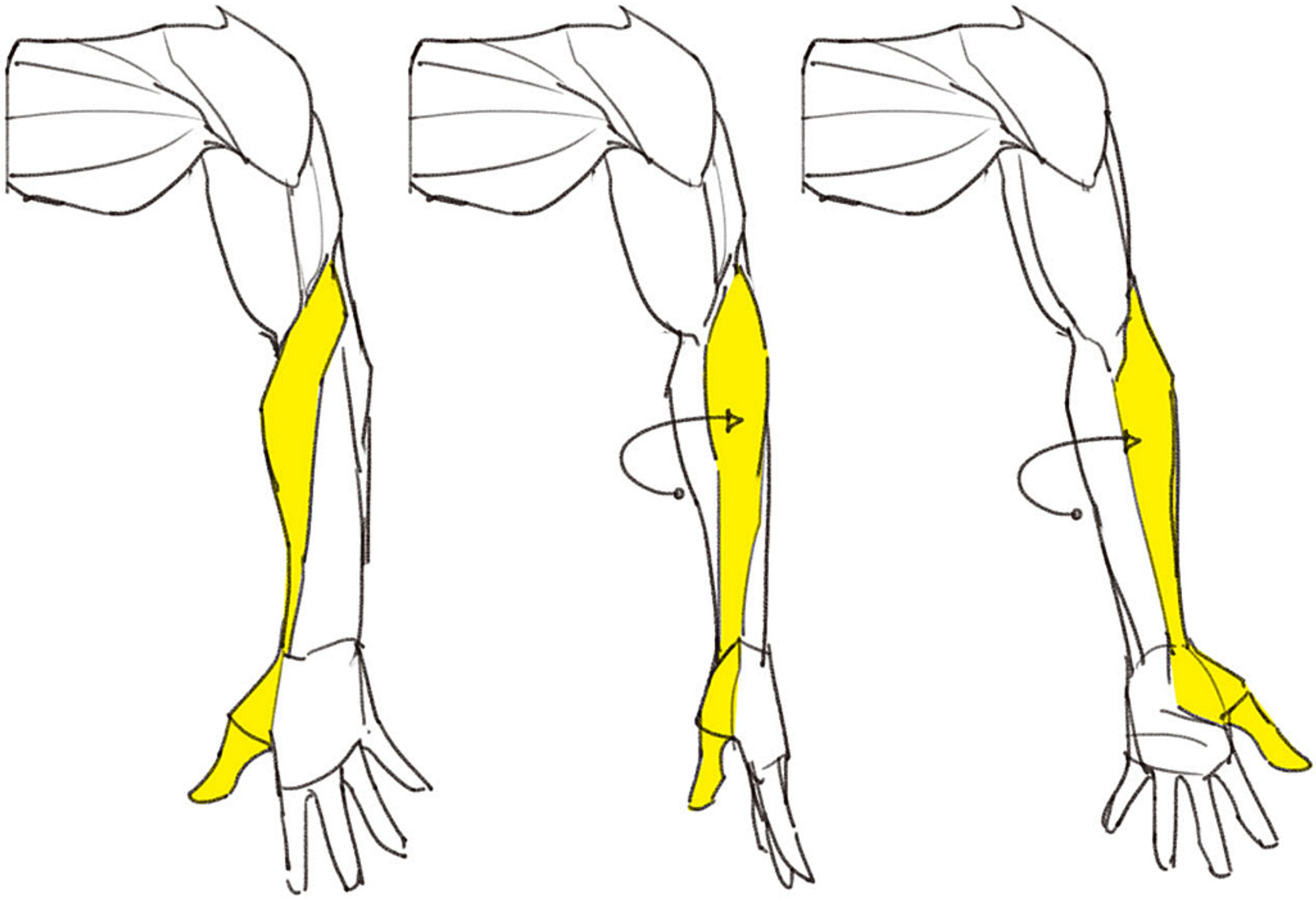
When the arm is folded up, draw the elbow at an angle from the screen to create a three-dimensional and stable effect.

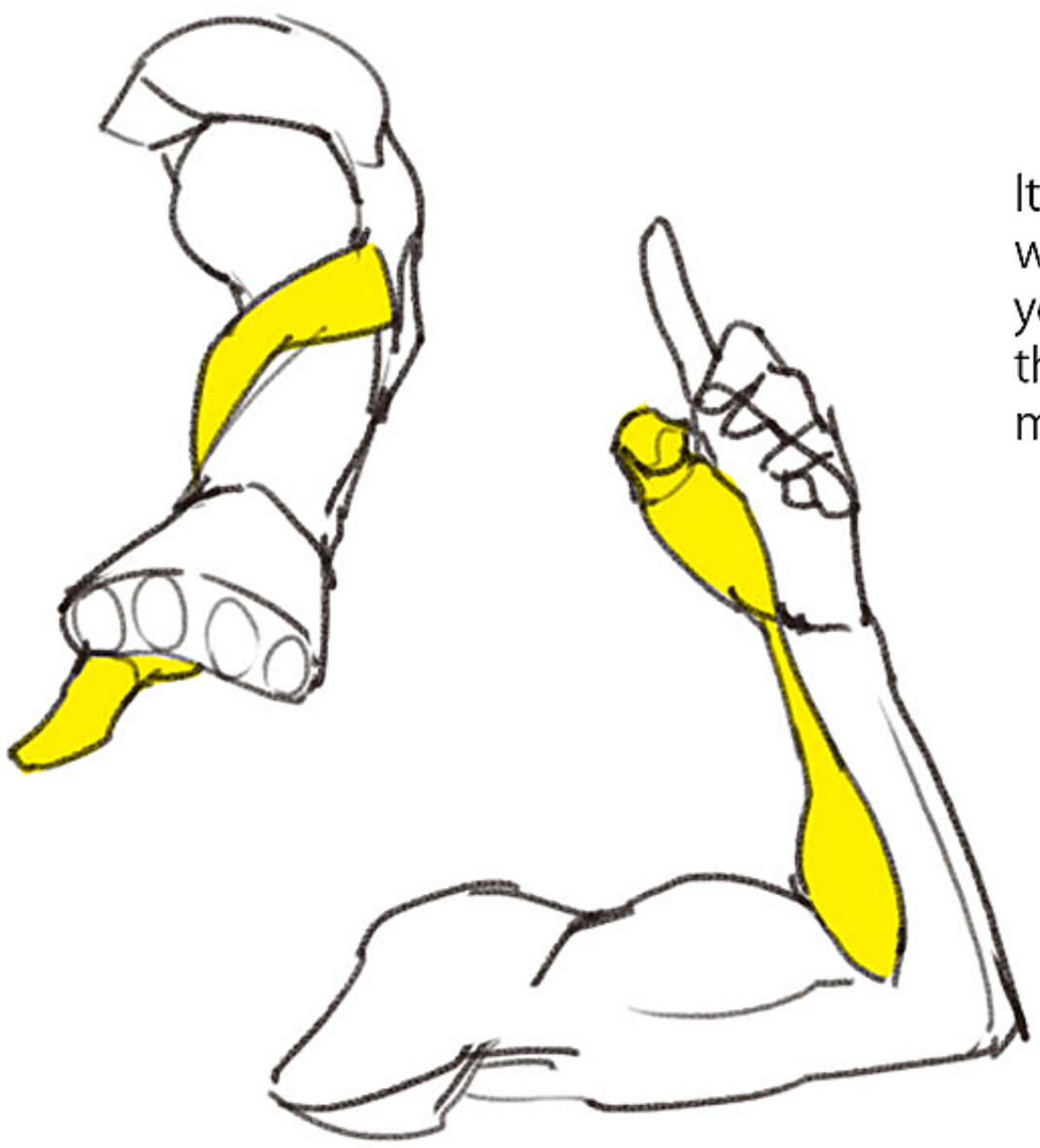


In order to express the mass of the folded arms well, the curve of the inside of the bent arms and the curve of the wrist are drawn equally.

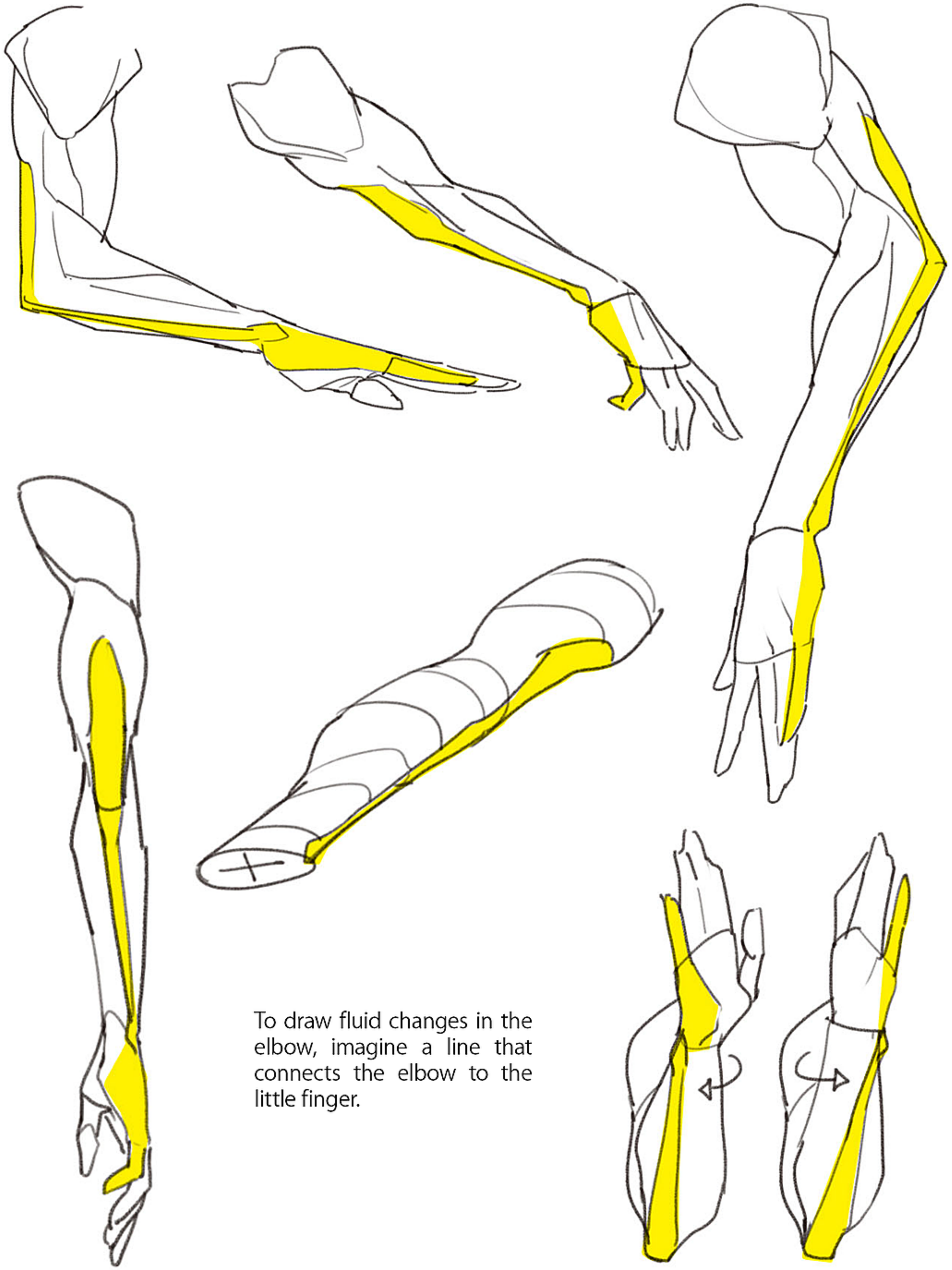


The brachioradial muscle (one of the lower armis muscles) is attached to the thumb, so the muscles twist in the direction of the thumb movement.

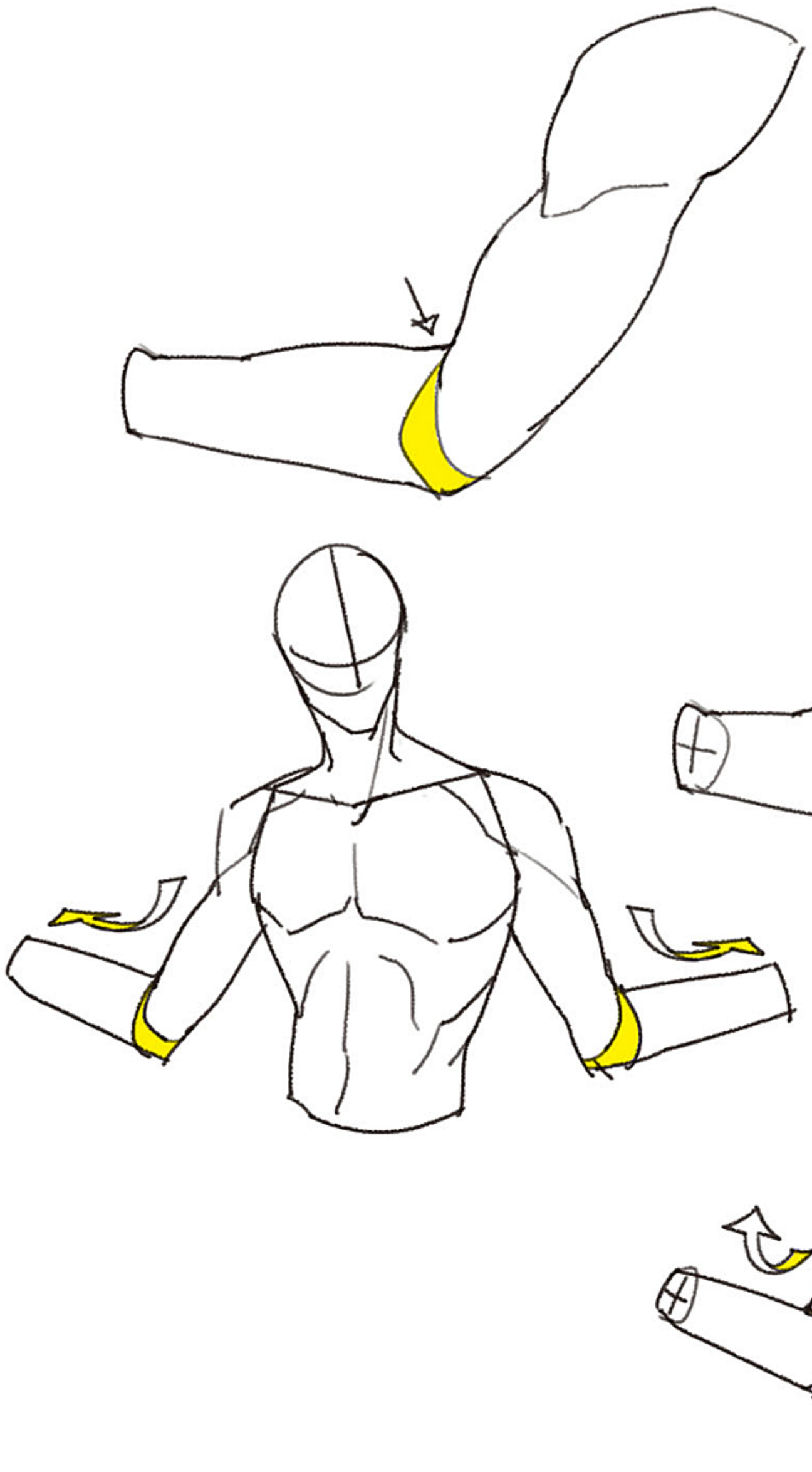




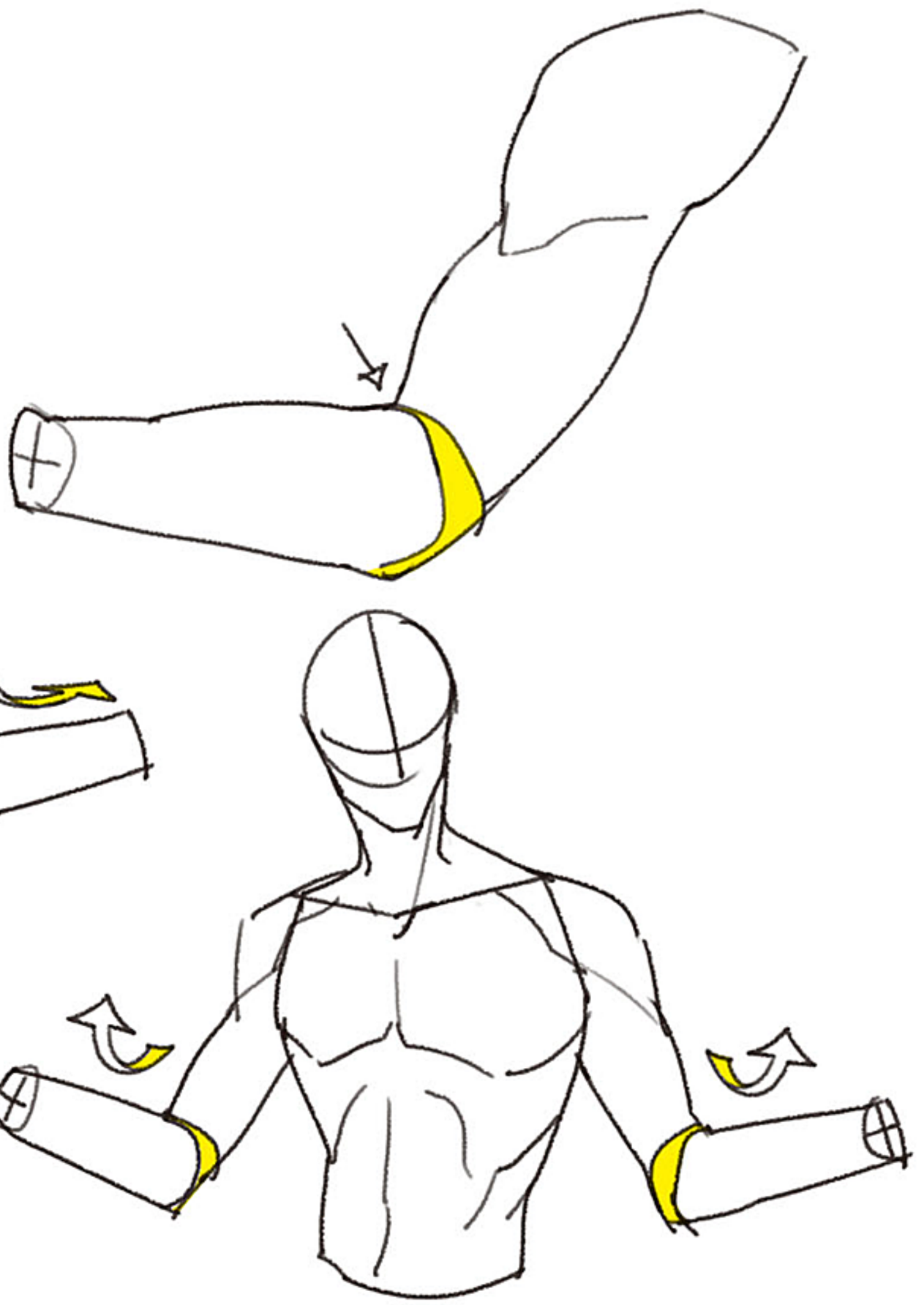
It is sometimes difficult to draw arm muscles when the lower arm is rotating. Turning the yellow marked muscles to the direction of the thumb makes it easier to express arm muscles.



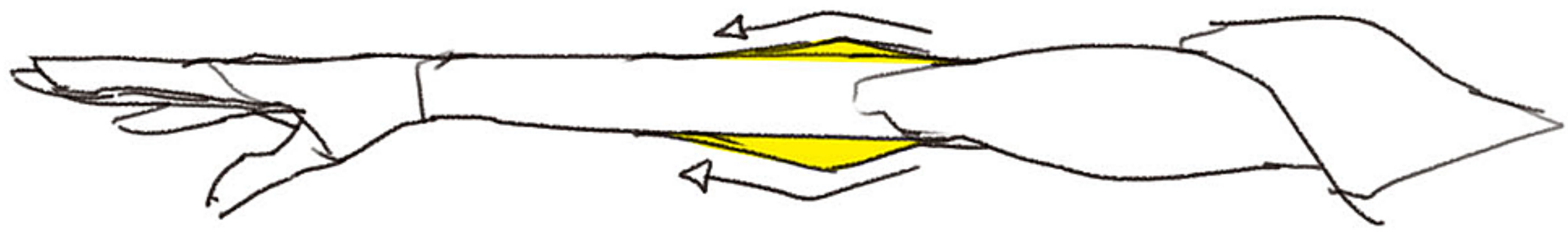
To draw fluid changes in the elbow, imagine a line that connects the elbow to the little finger.

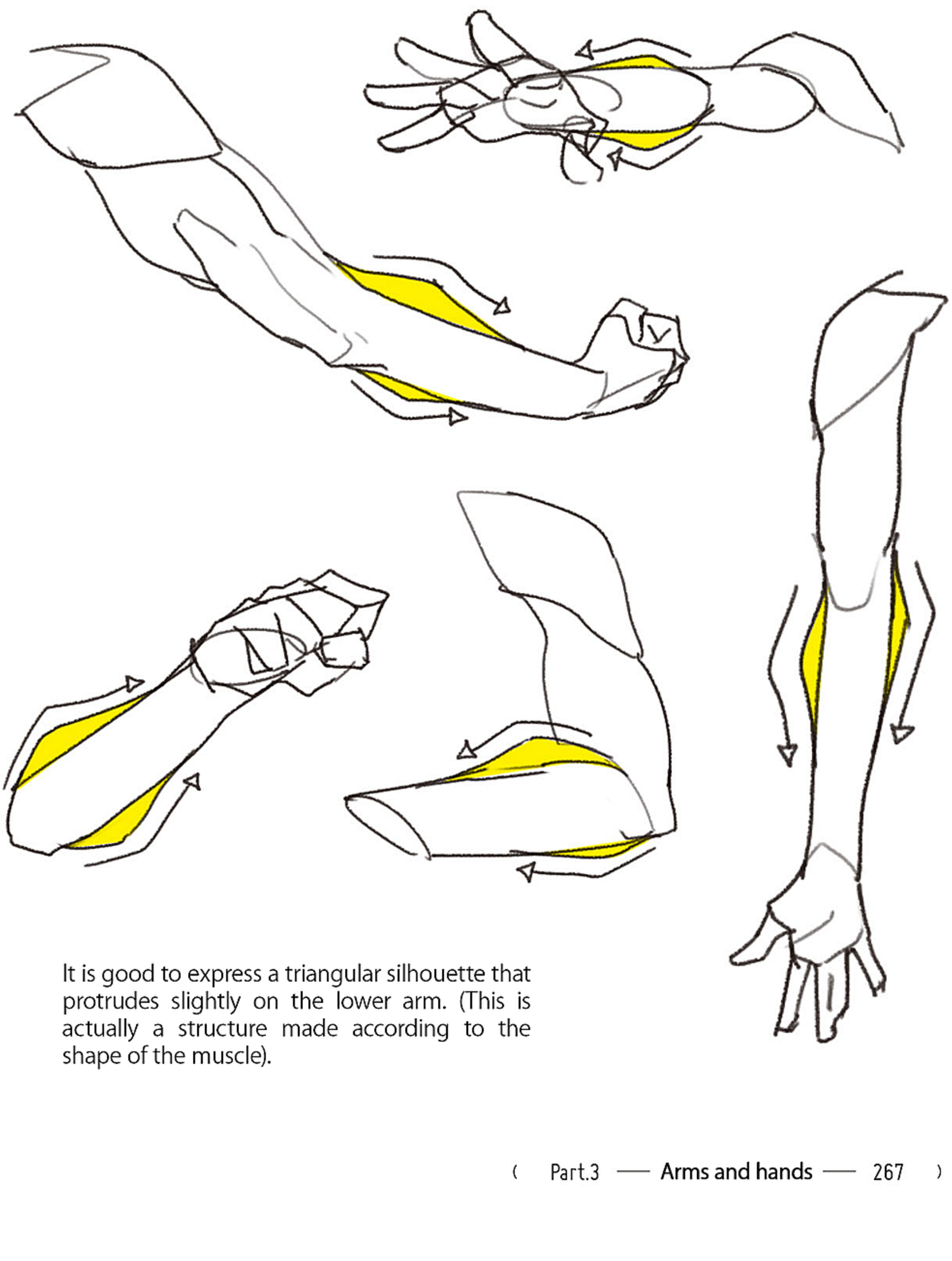


Depending on the direction of the curve at the elbow, the arm appears to move forwards or backwards.



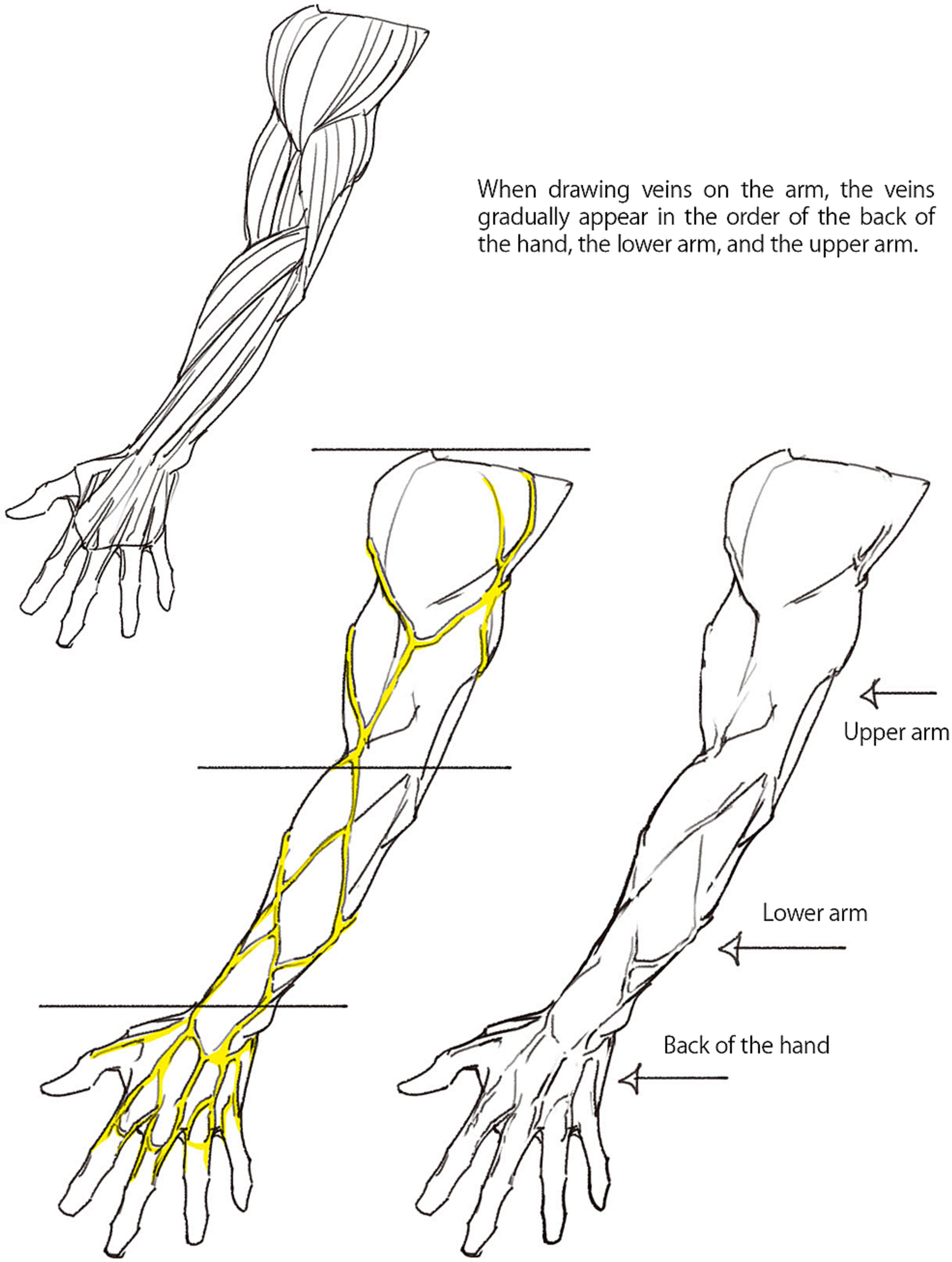
Arms



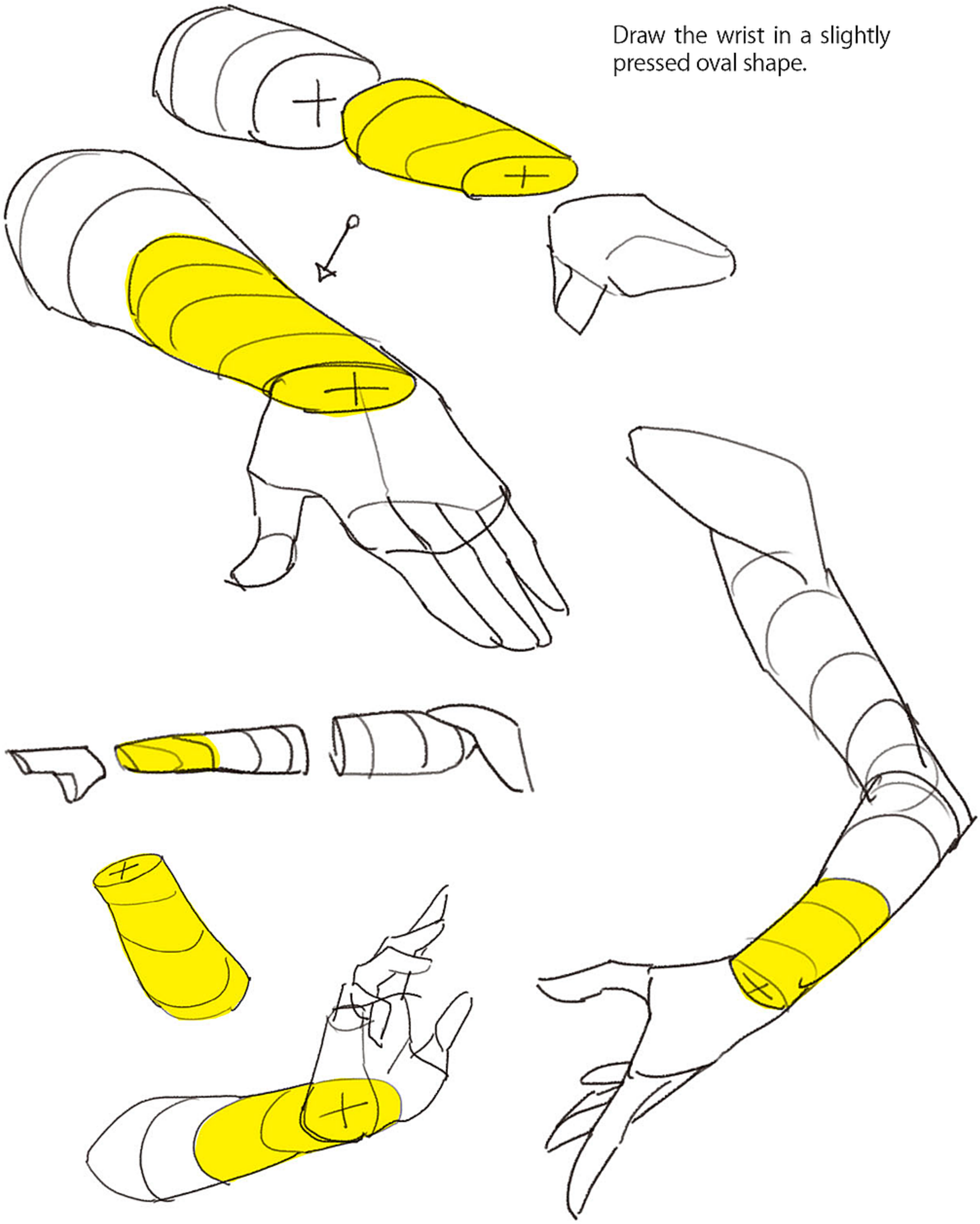


It is good to express a triangular silhouette that protrudes slightly on the lower arm. (This is actually a structure made according to the shape of the muscle).

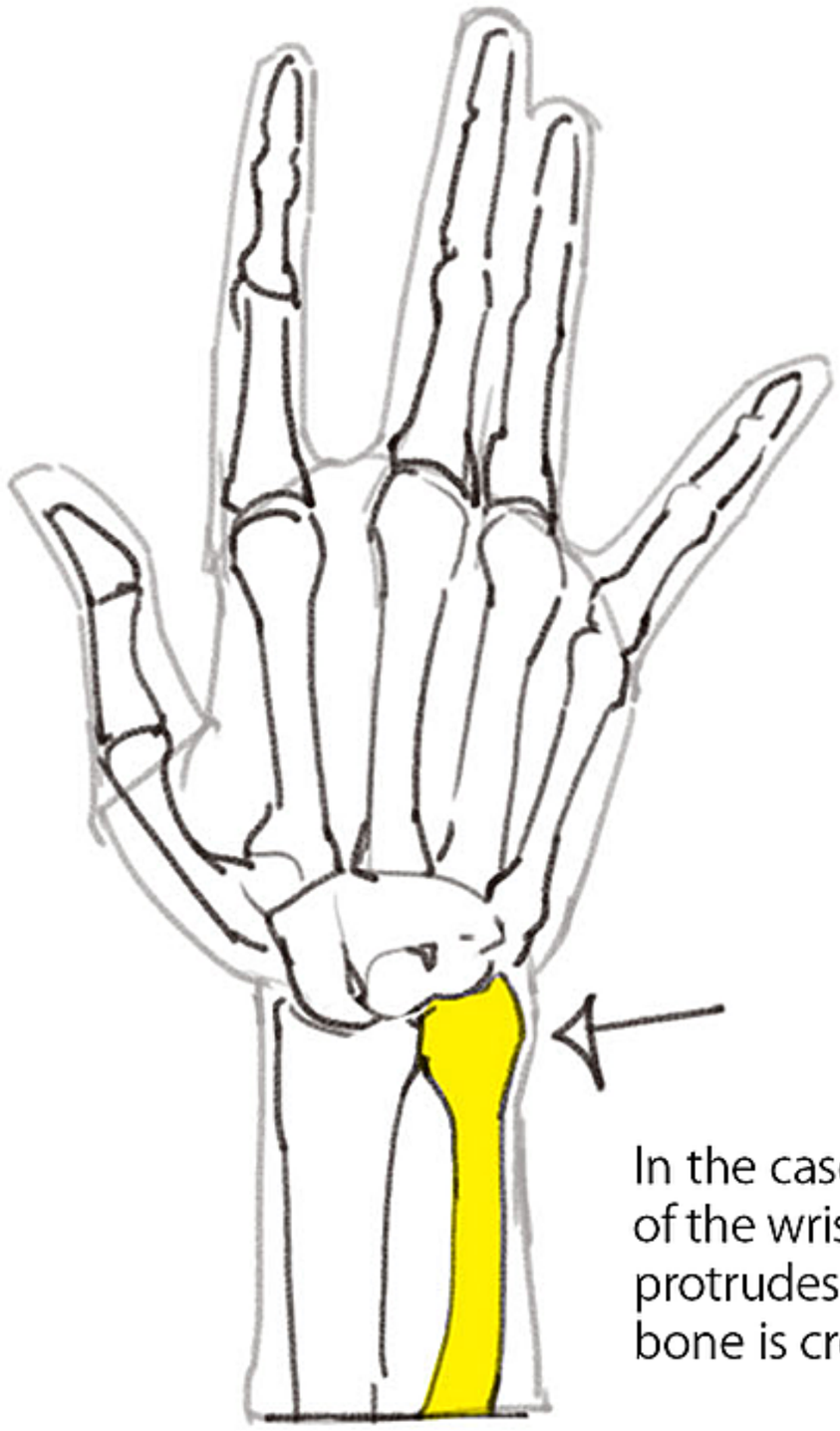
When drawing veins on the arm, the veins gradually appear in the order of the back of the hand, the lower arm, and the upper arm.



Wrists

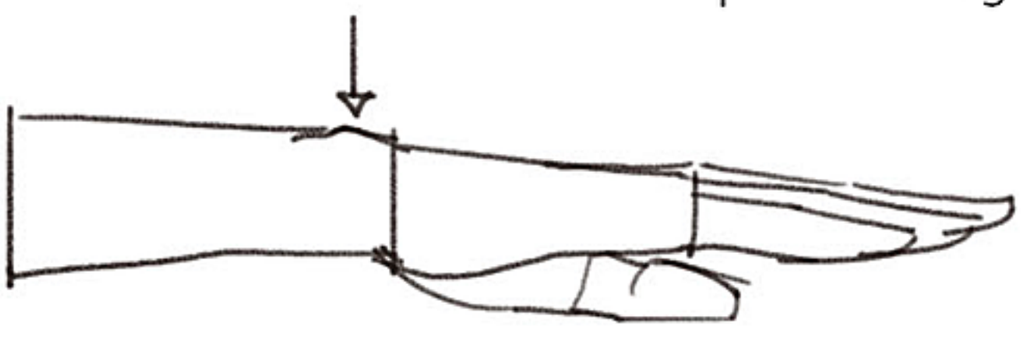


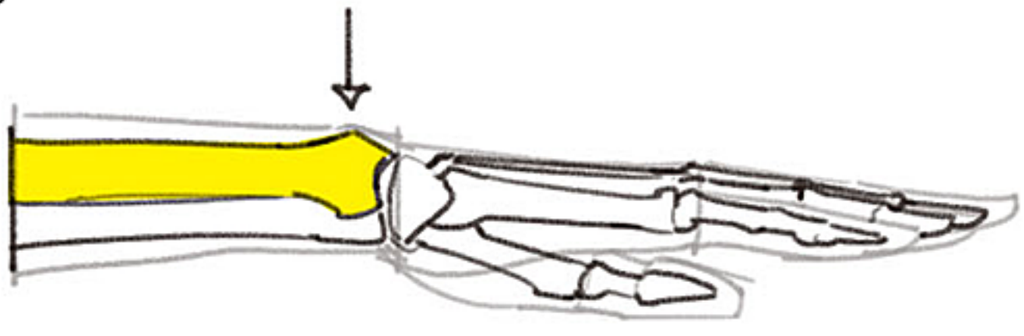
Draw the wrist in a slightly pressed oval shape.

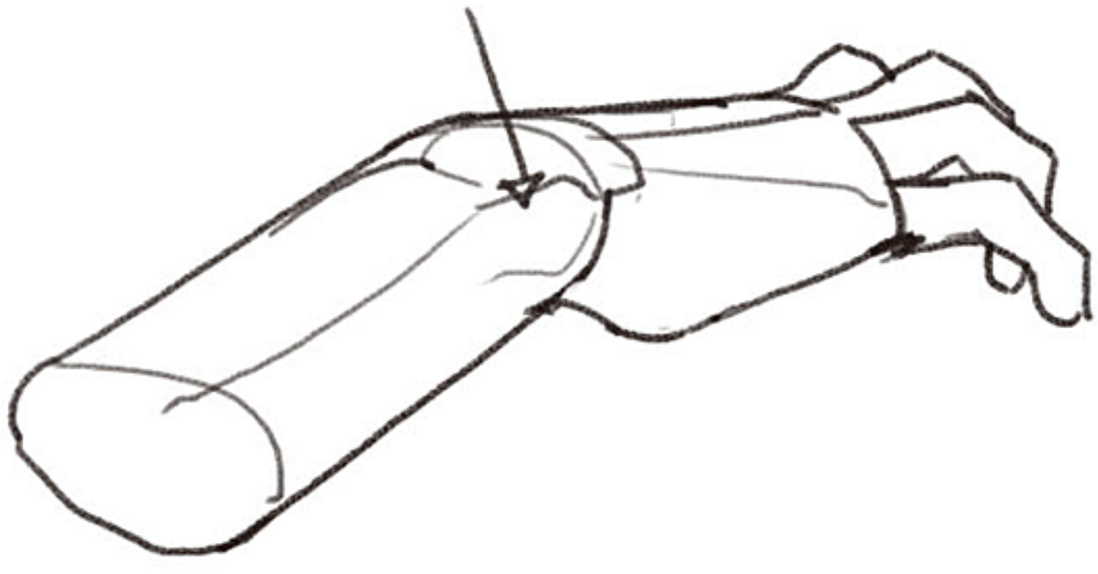


In the case of the outer part of the wrist, a silhouette that protrudes slightly from the bone is created.

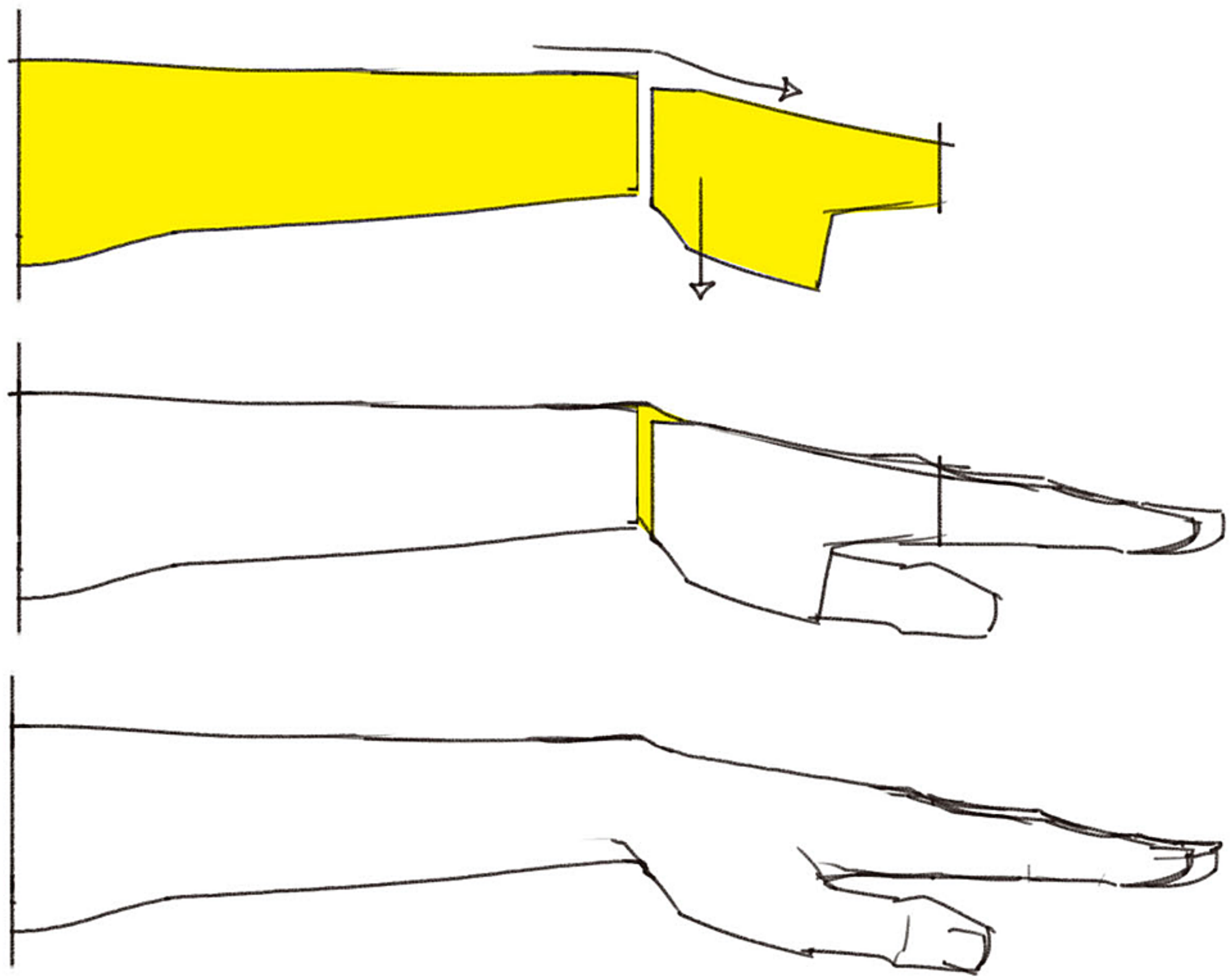
In the side view, the upper part of the outer wrist protrudes slightly.





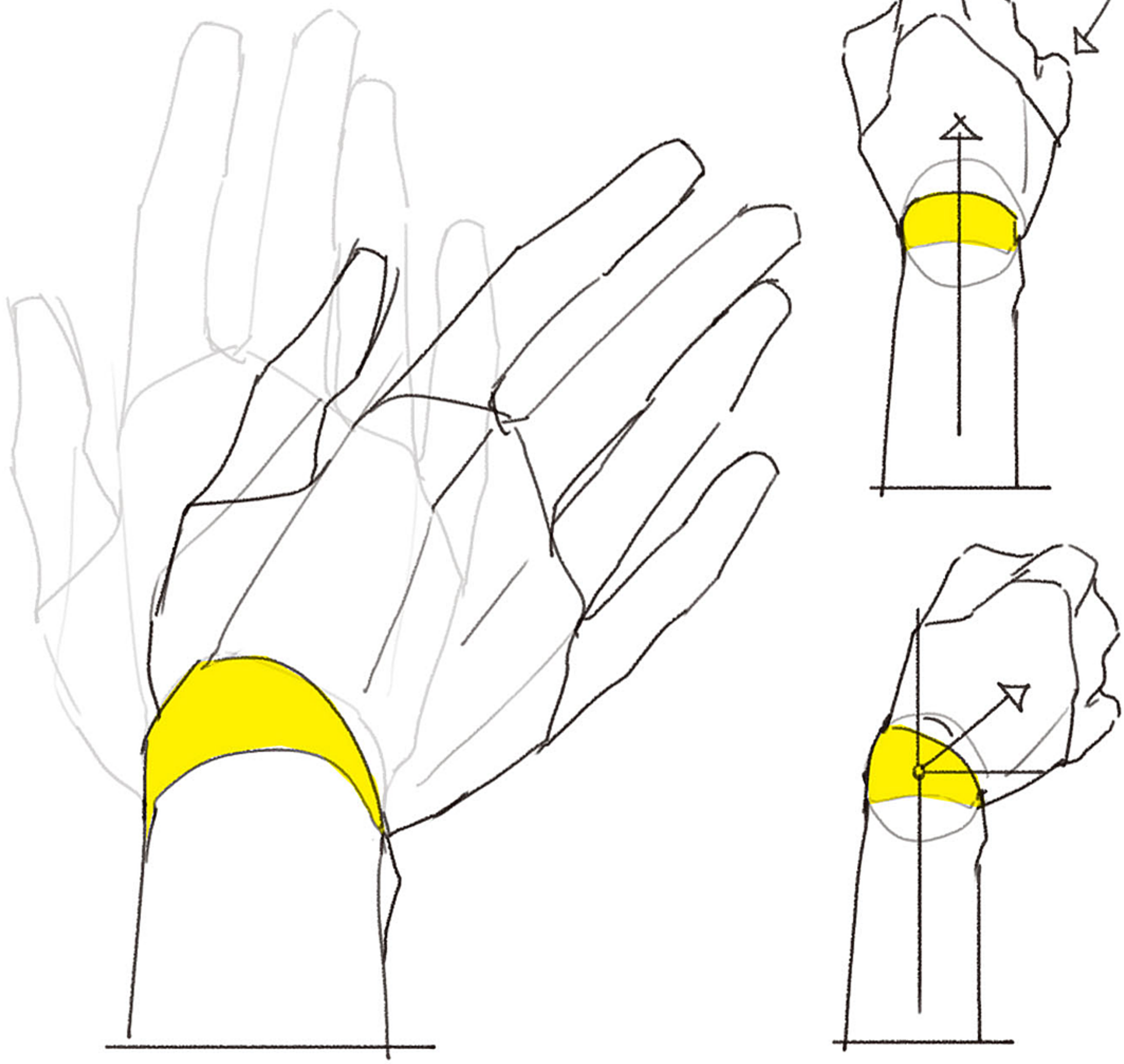


At certain angles the wrist does not appear to protrude.

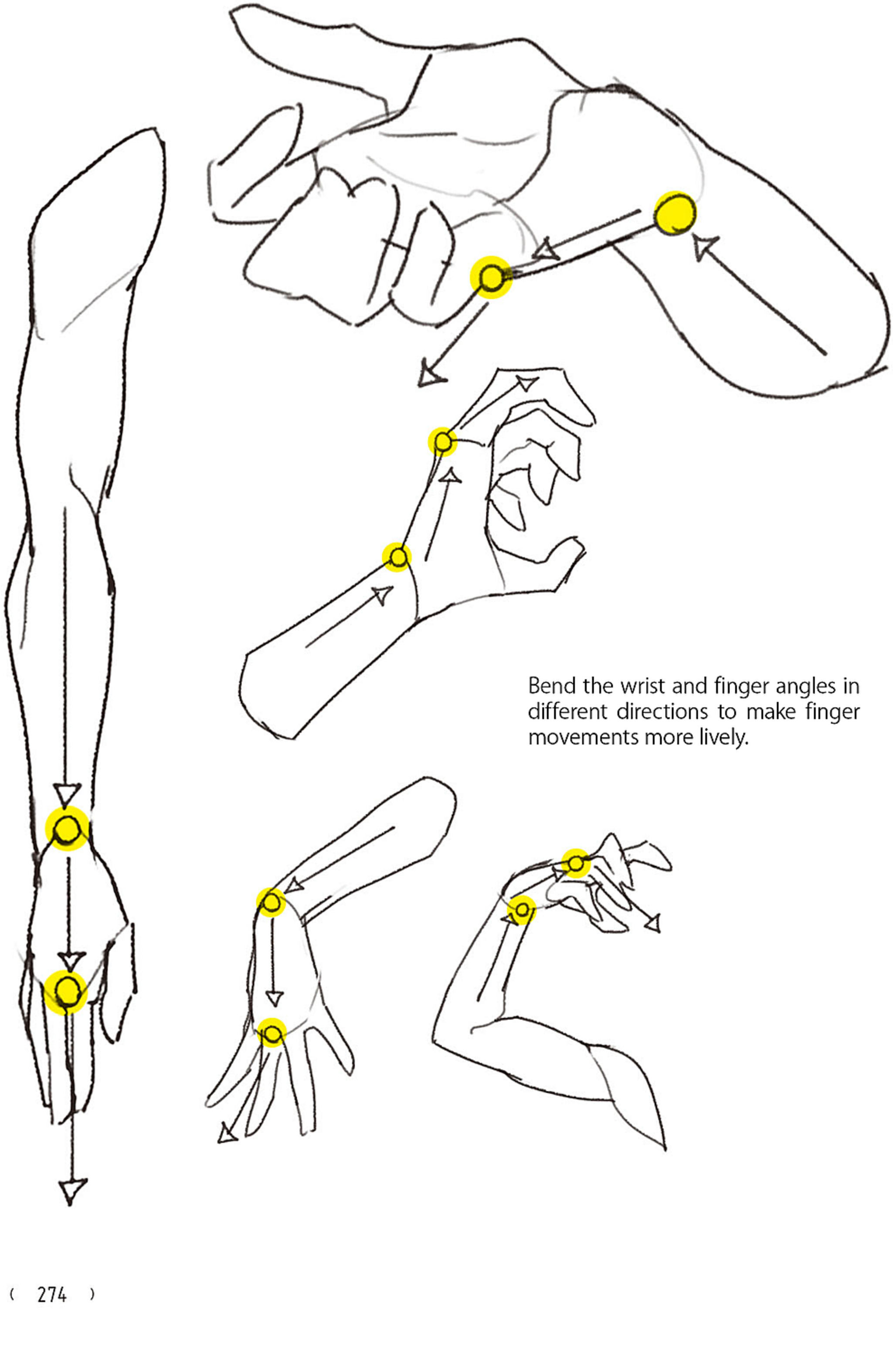


The back of the hand is not straight with the wrist, but slightly lowered and bent.

When touching the floor or wall, the wrist can be bent at a right angle. However, it looks more natural to draw with an obtuse angle when bending the wrist without an object.

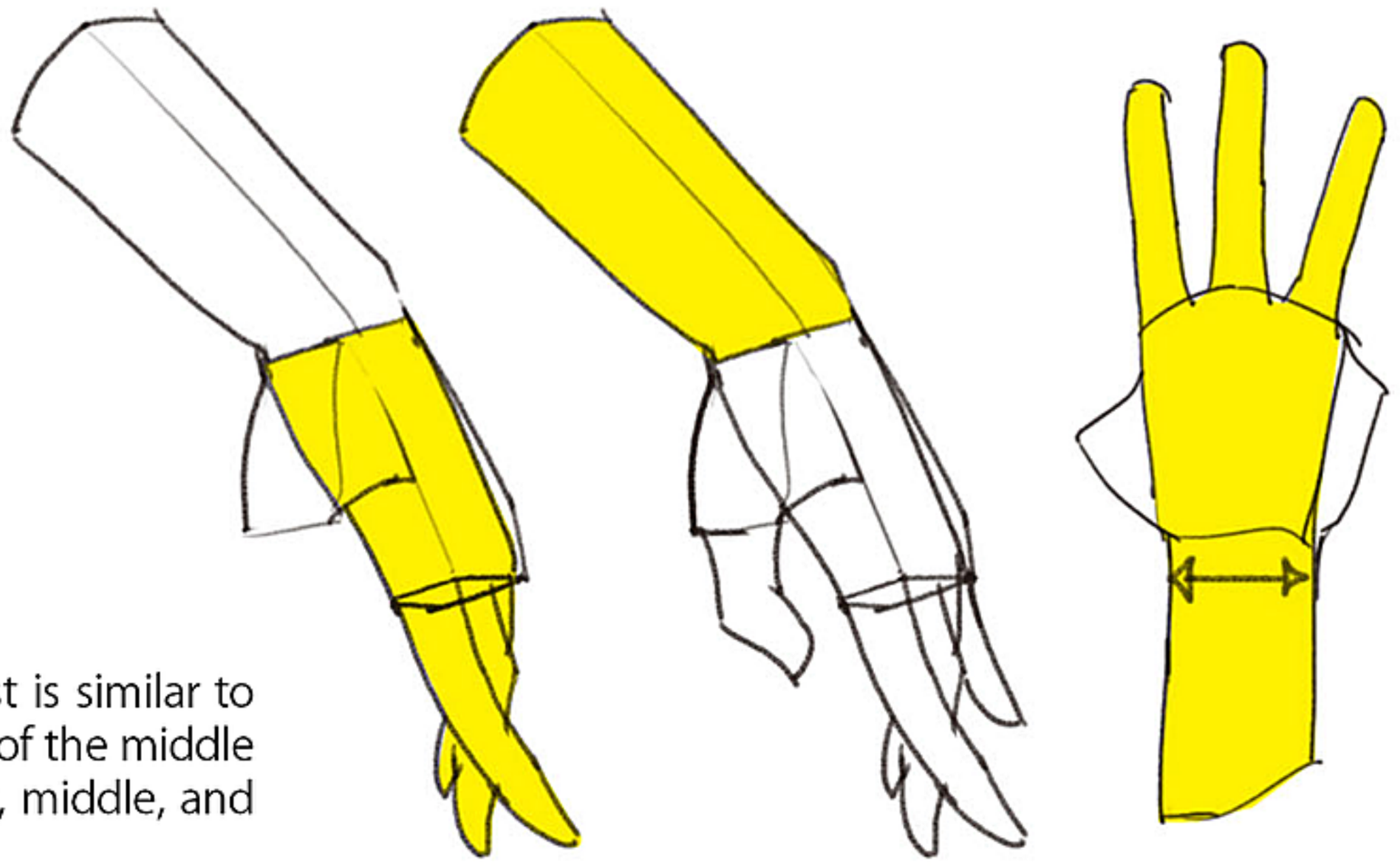


The wrist can be bent at an angle of 45 degrees in the direction of the little finger.

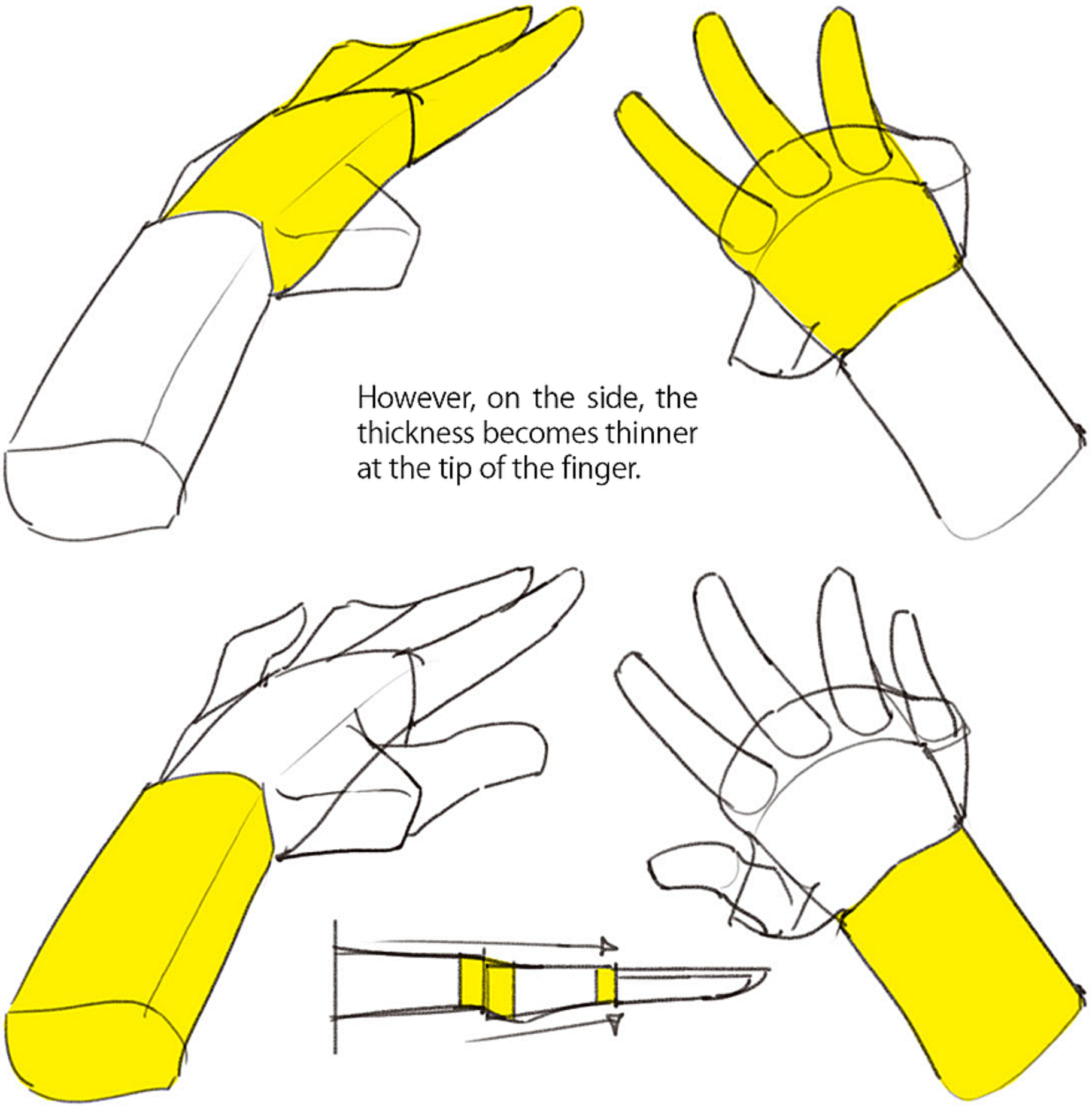


Bend the wrist and finger angles in different directions to make finger movements more lively.

Wrists



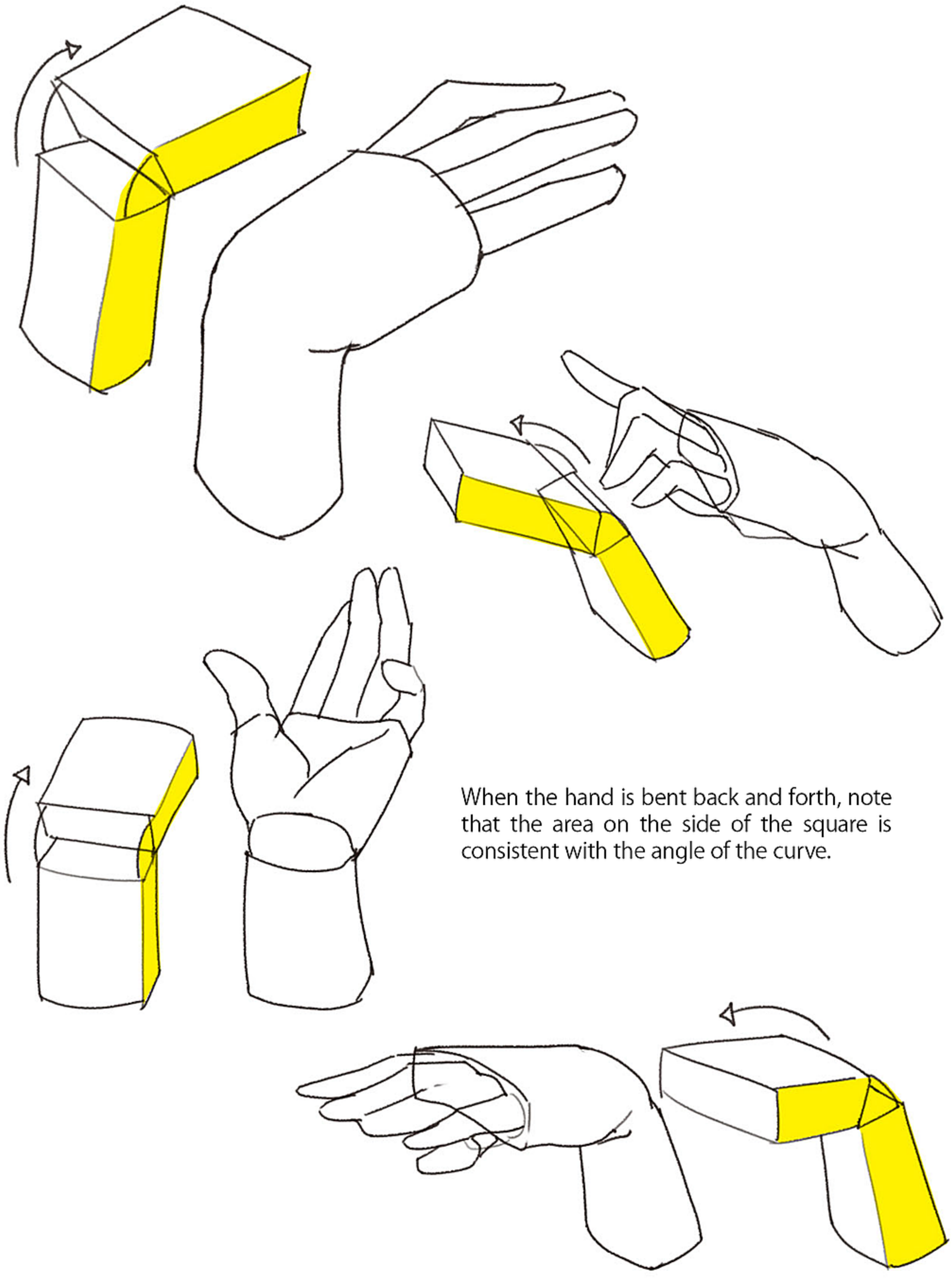
The thickness of the wrist is similar to the thickness of the area of the middle three fingers - the index, middle, and ring fingers.



However, on the side, the thickness becomes thinner at the tip of the finger.

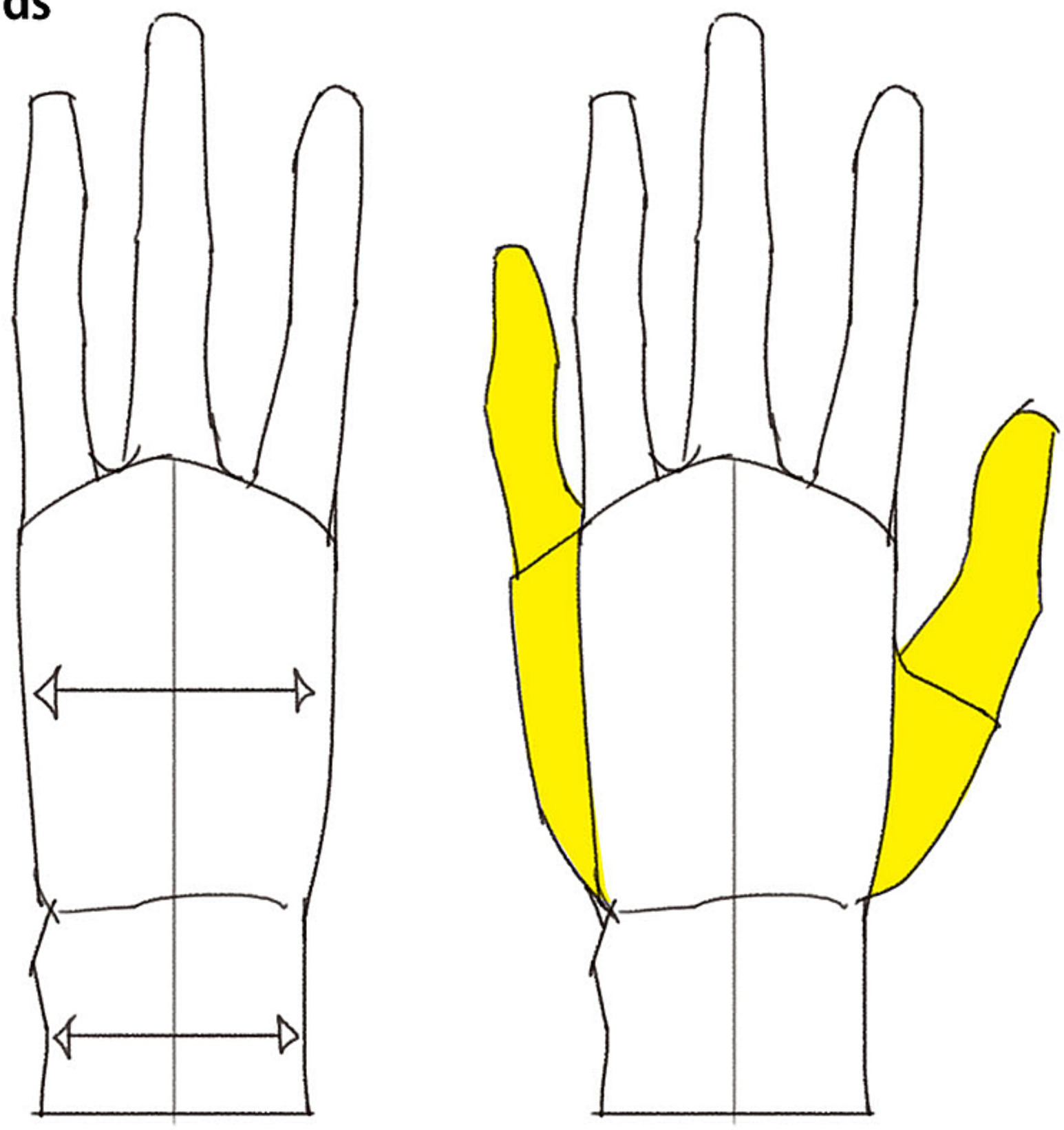
Wrists

Hands

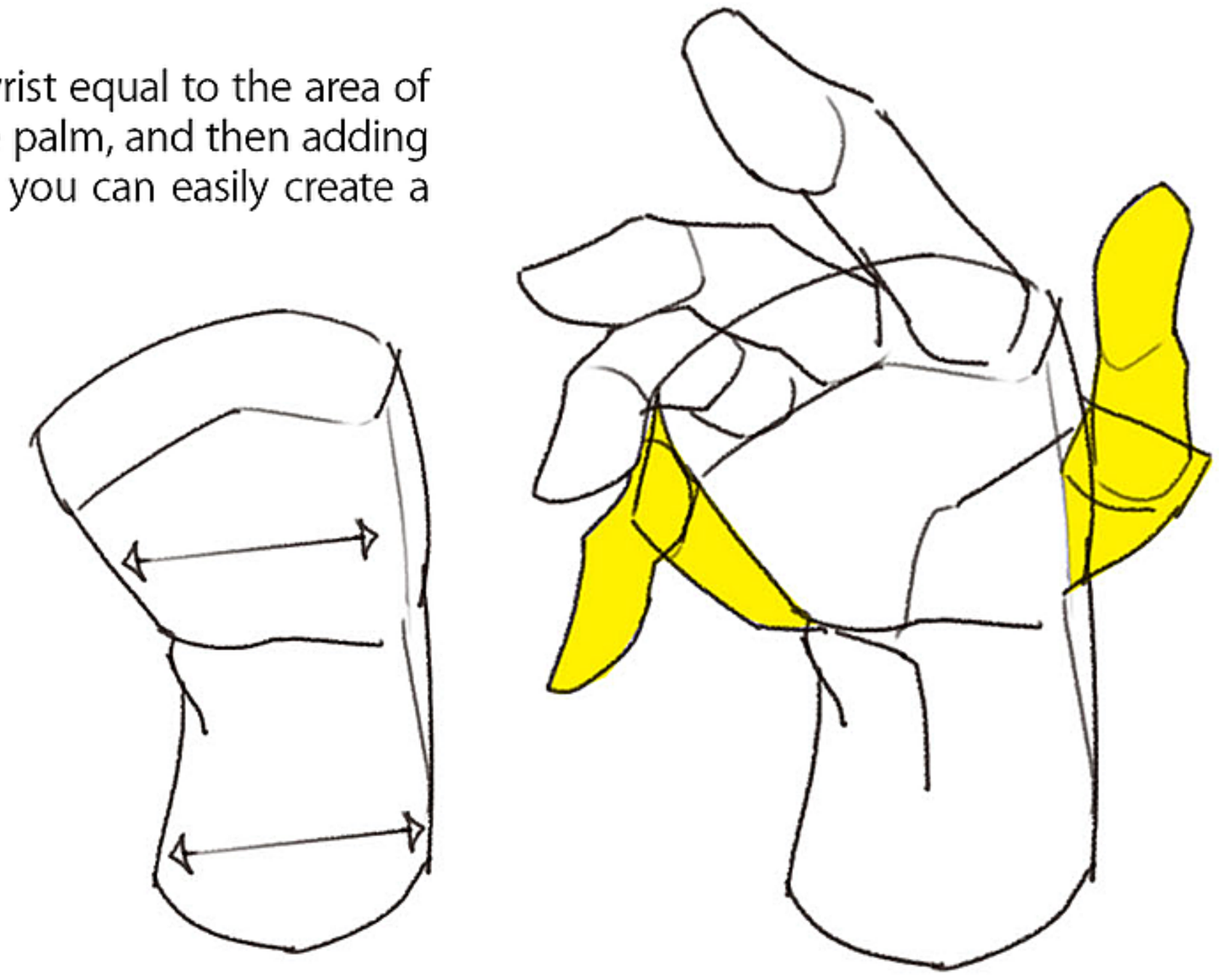


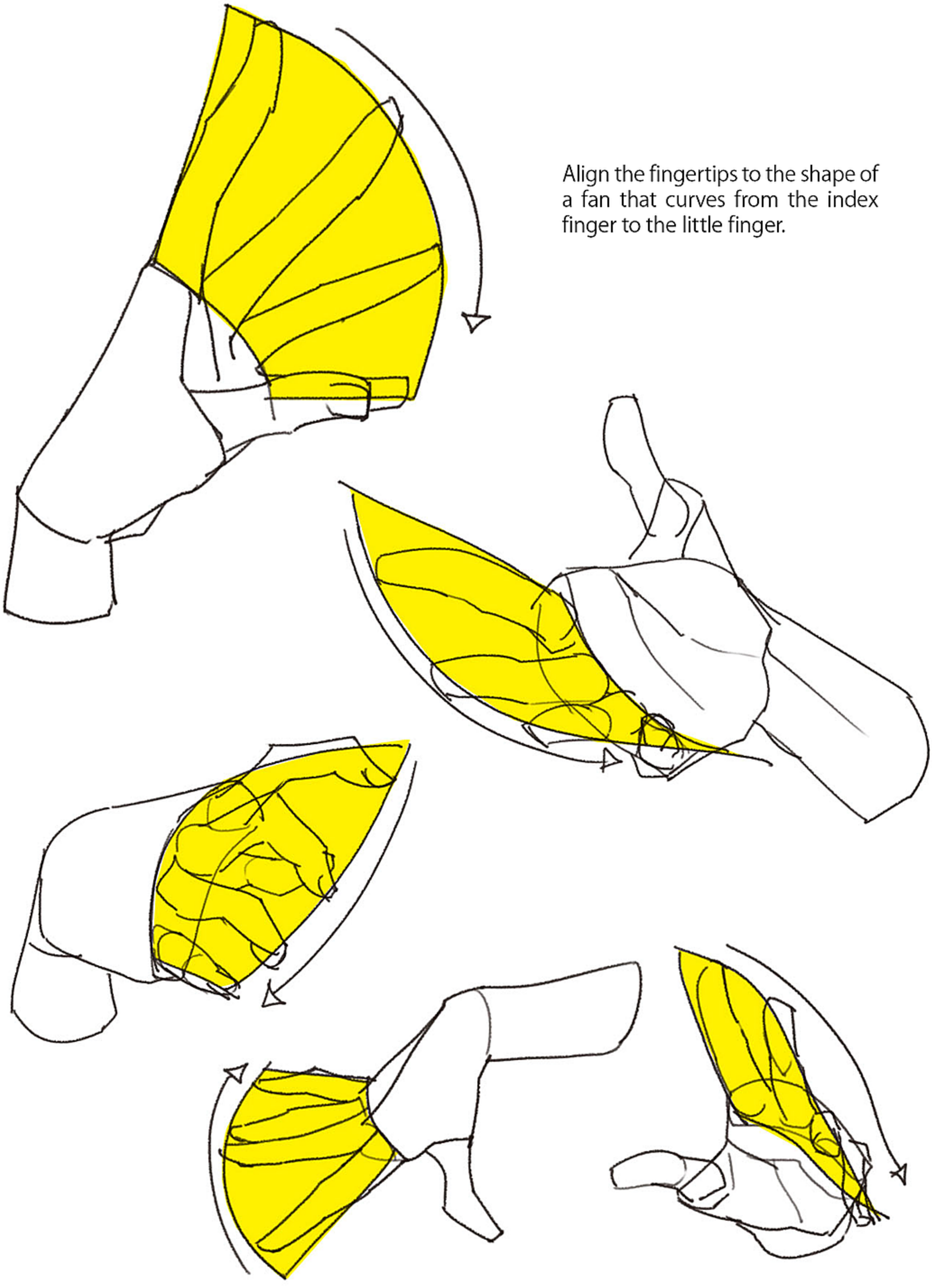
When the hand is bent back and forth, note that the area on the side of the square is consistent with the angle of the curve.

Hands

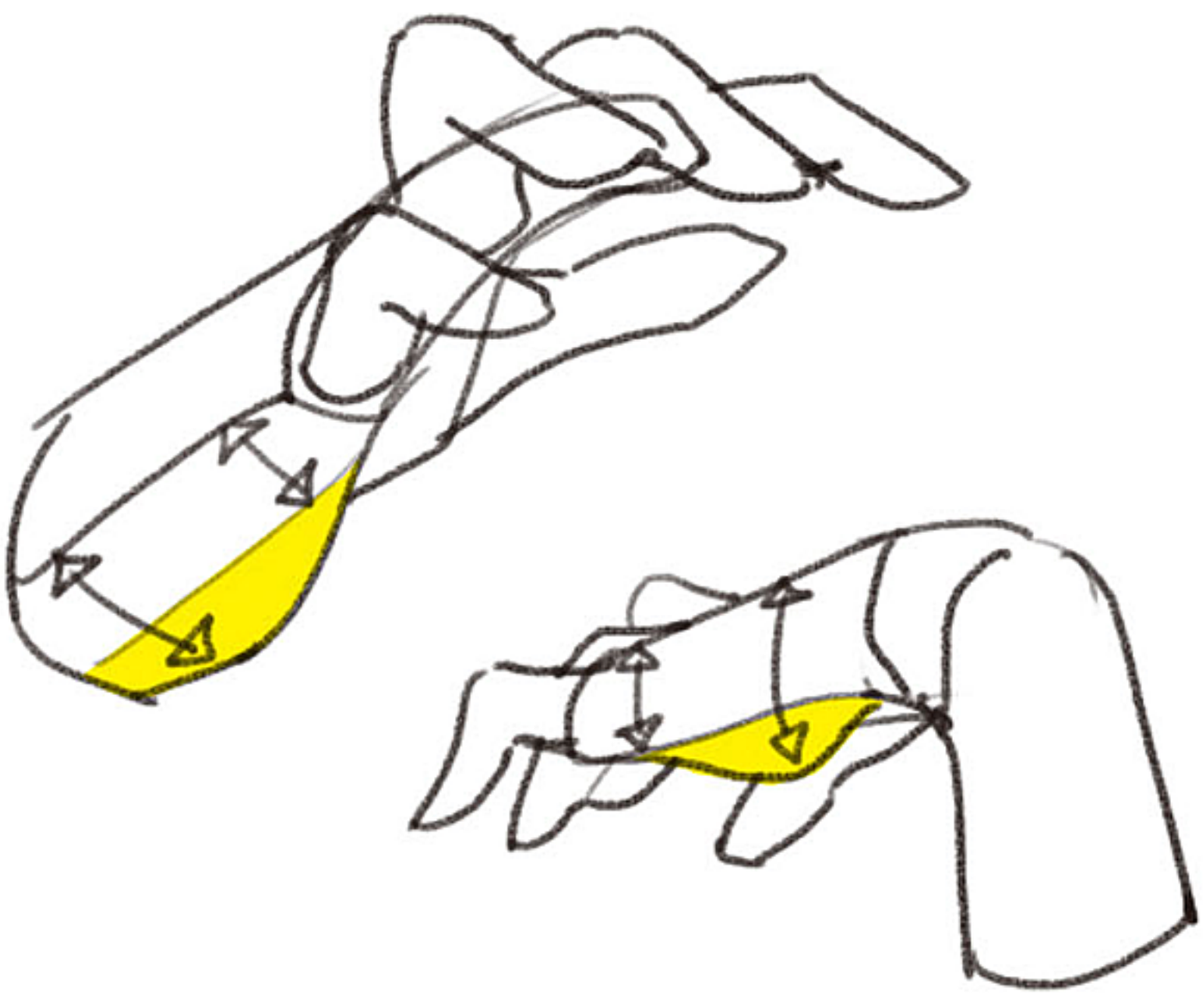


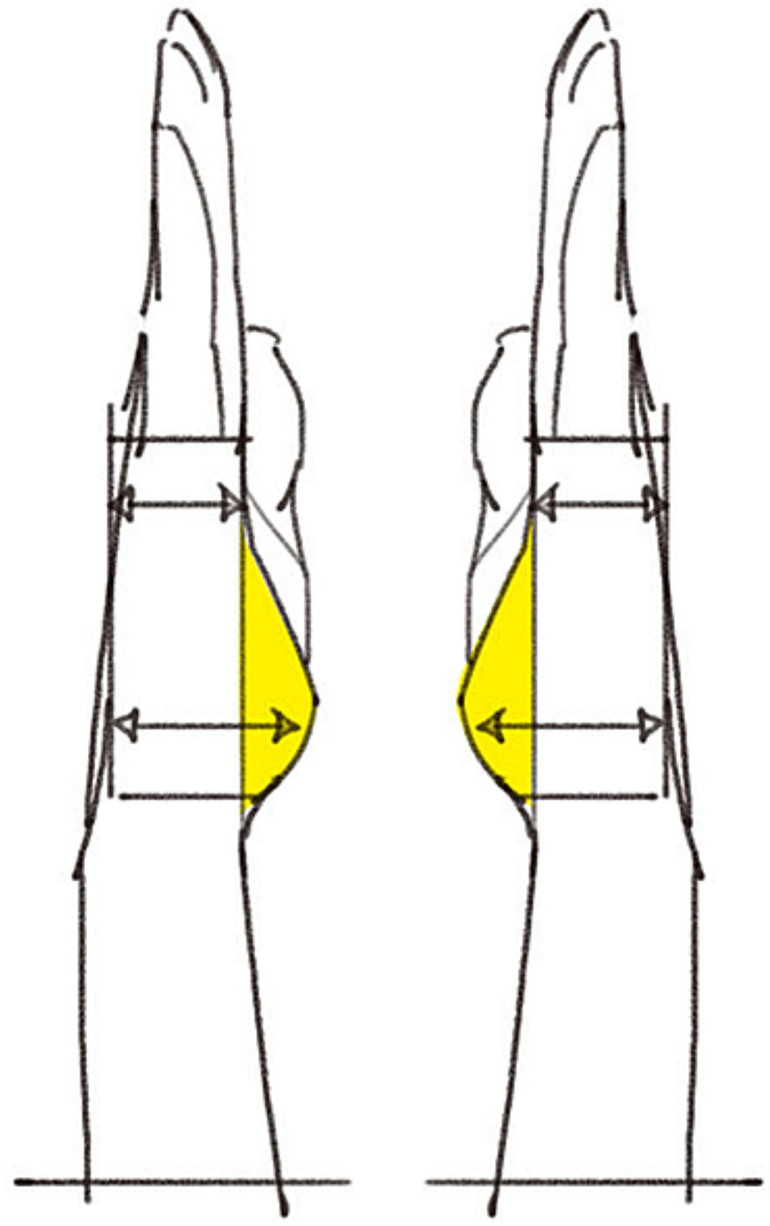
By setting the area of the wrist equal to the area of the back of the hand, or the palm, and then adding the thumb and little finger, you can easily create a sense of volume.

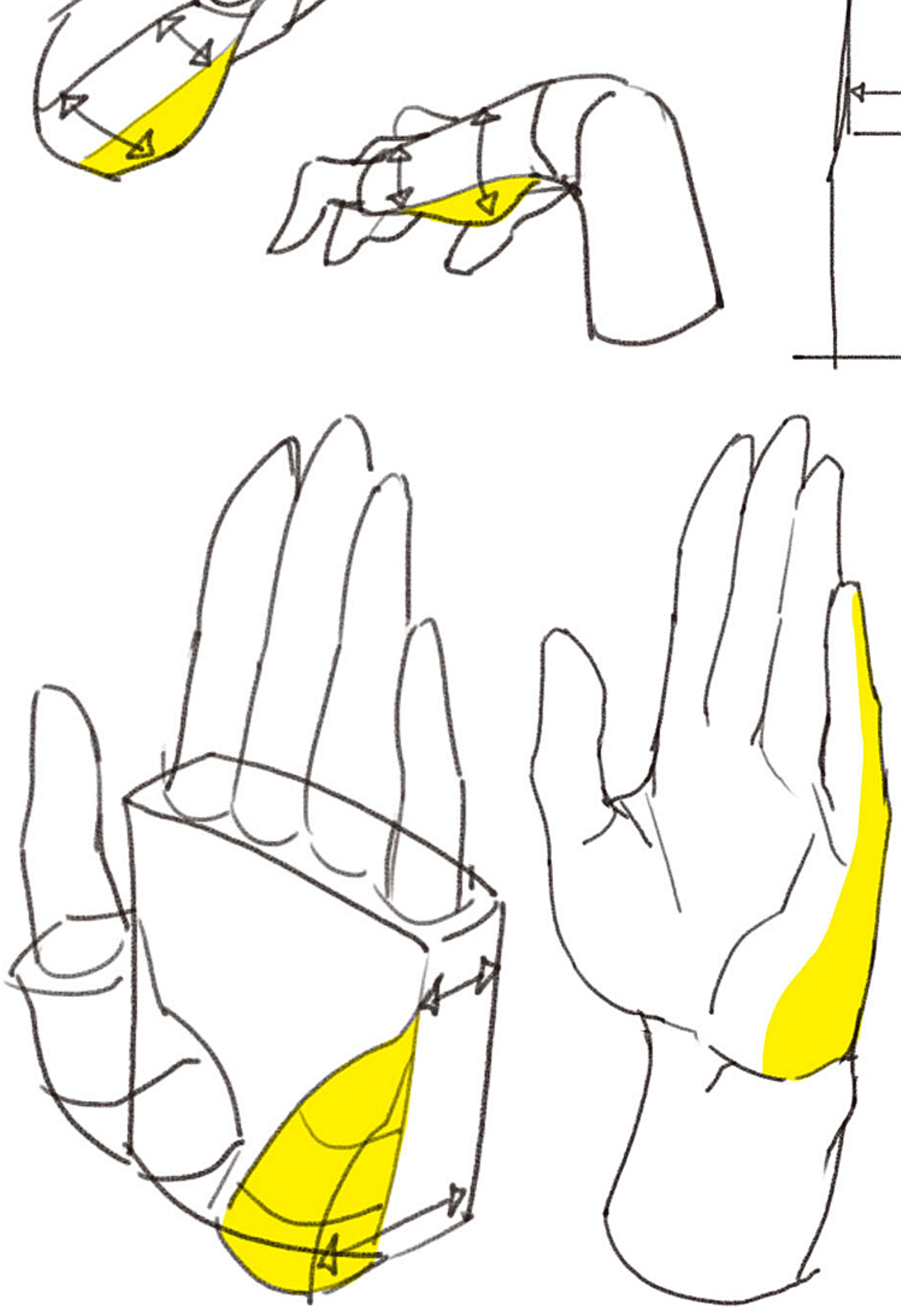




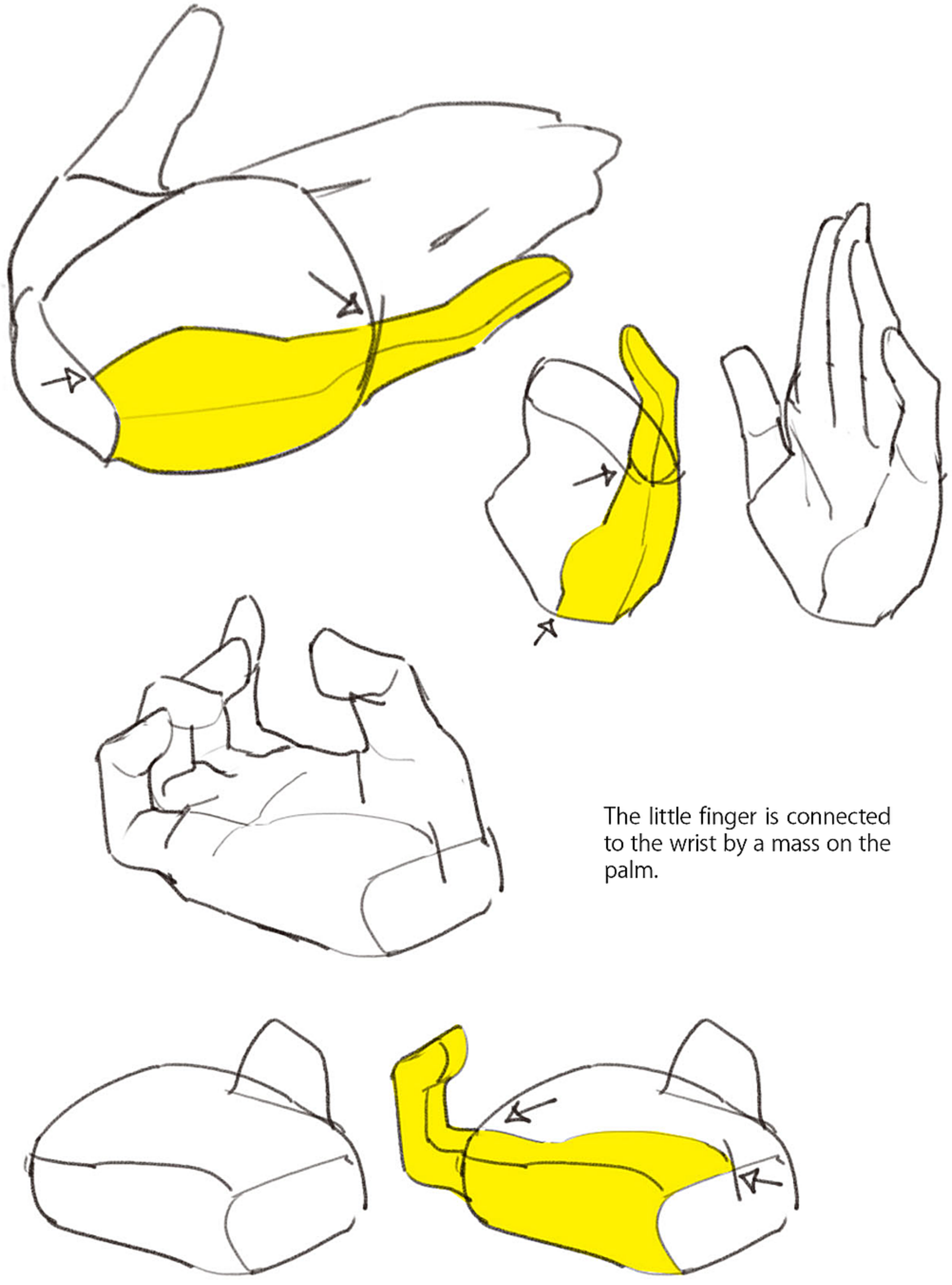
Align the fingertips to the shape of a fan that curves from the index finger to the little finger.



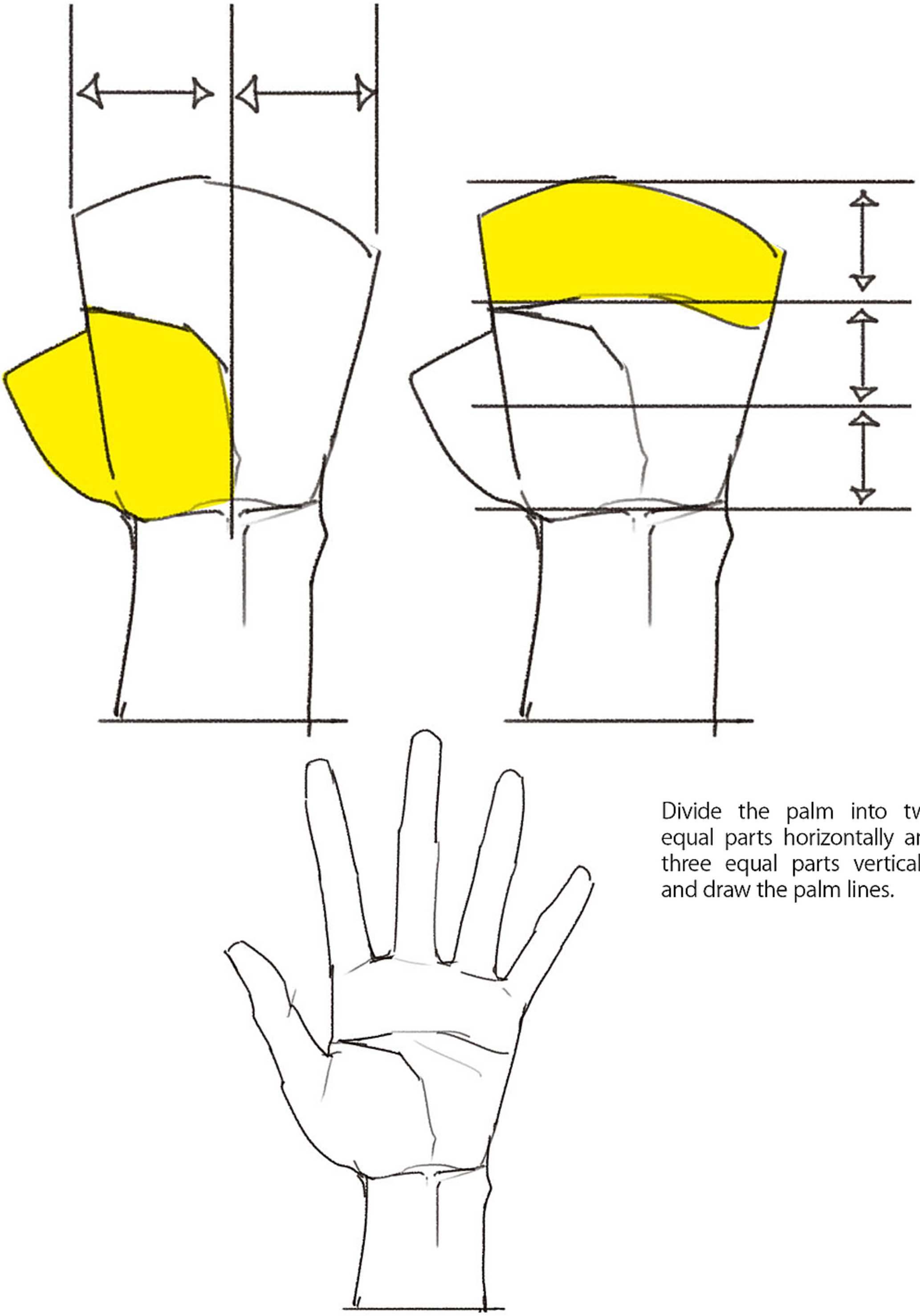




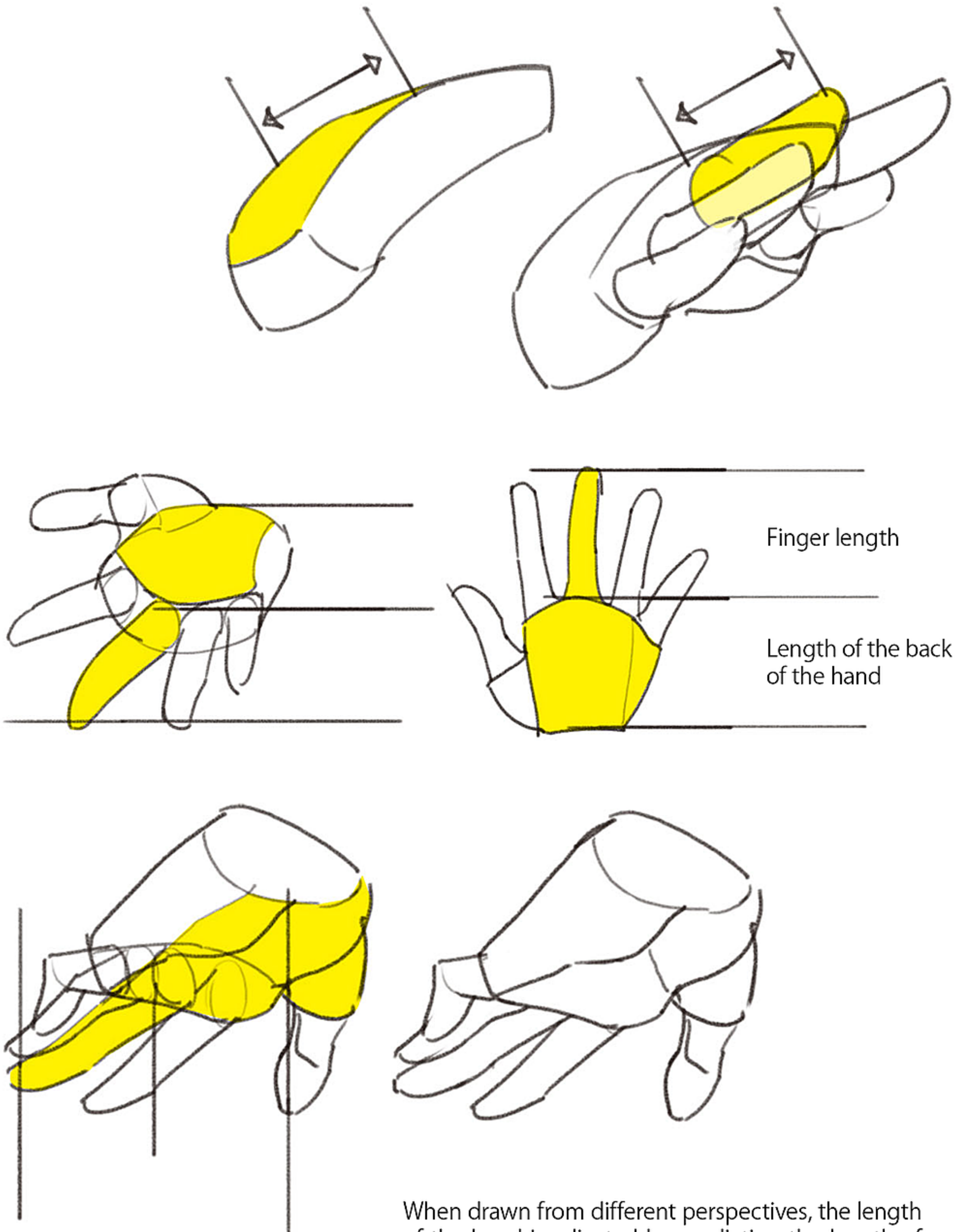
Draw the lower part of the palm of the little finger a little more convex.



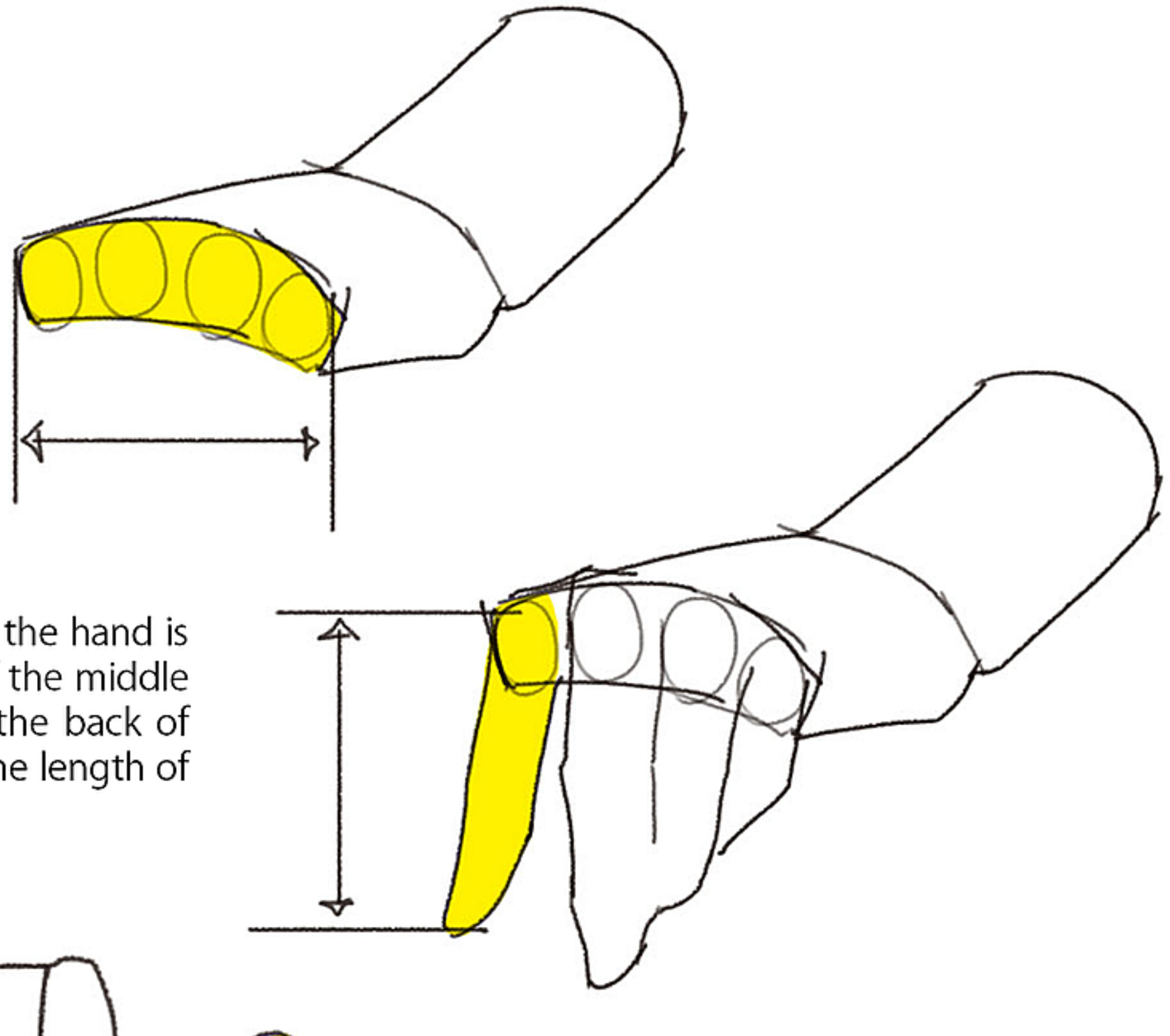
The little finger is connected to the wrist by a mass on the palm.



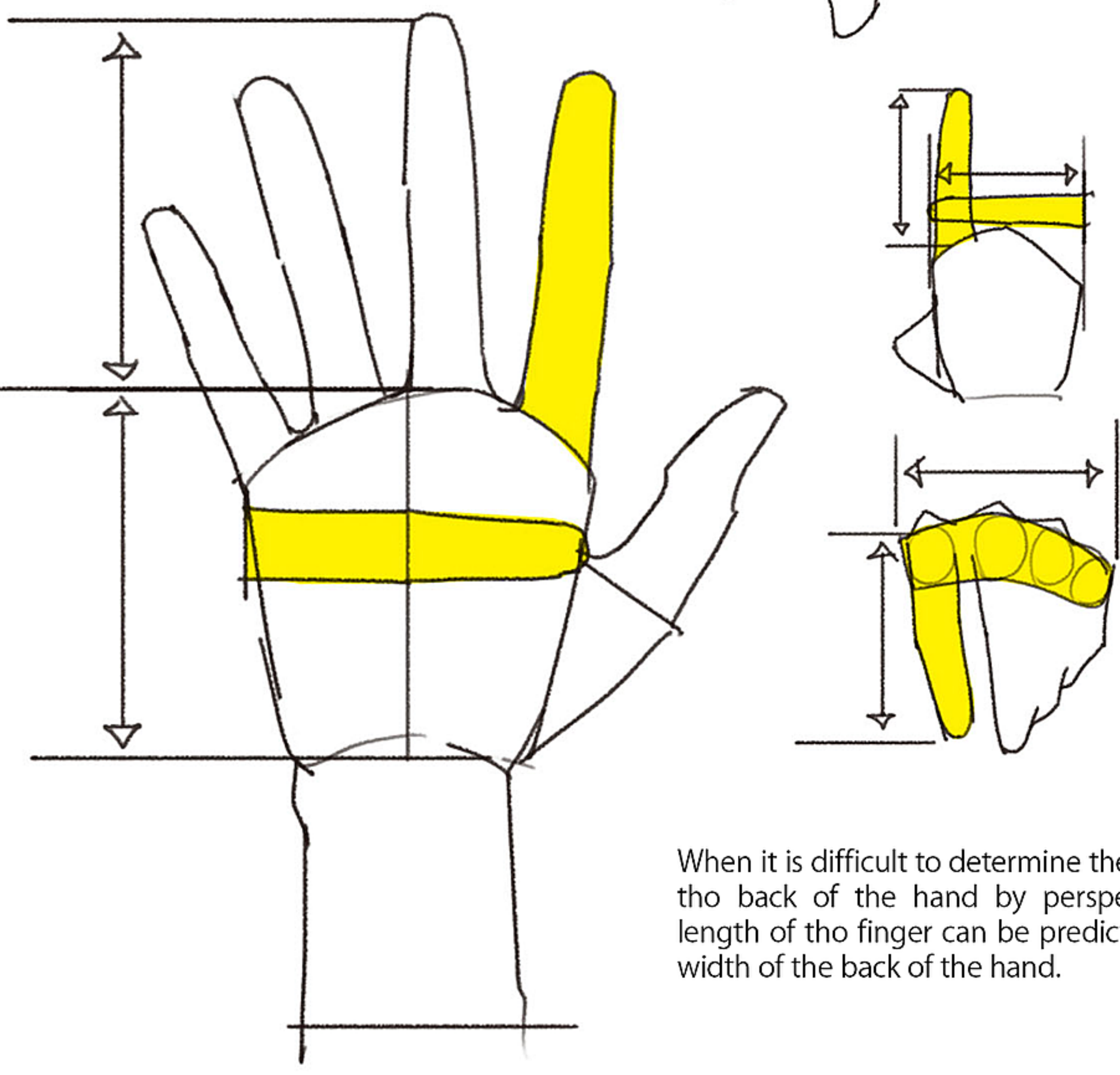
Divide the palm into two equal parts horizontally and three equal parts vertically, and draw the palm lines.



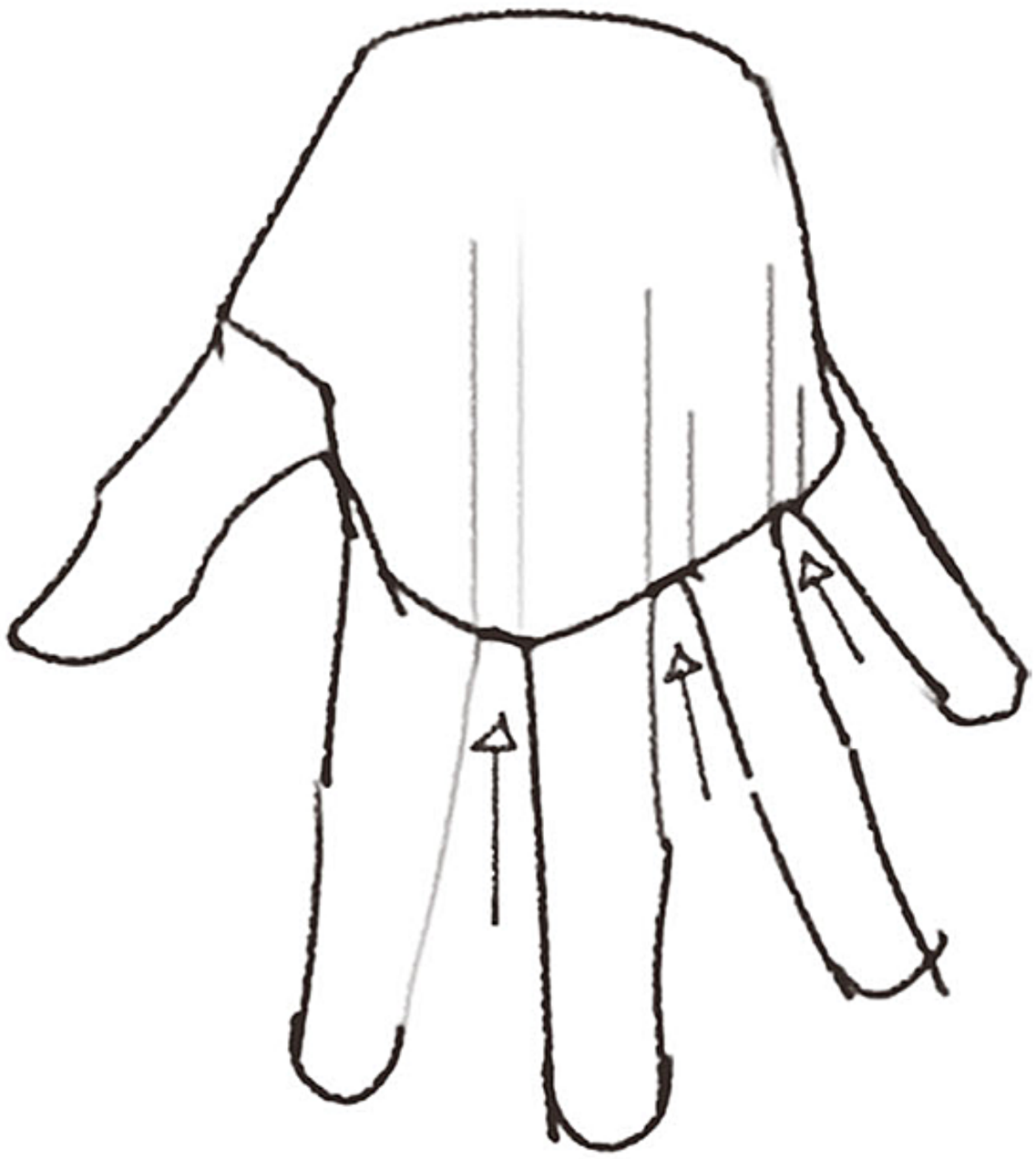
When drawn from different perspectives, the length of the hand is adjusted by predicting the length of tho palm or back of the hand and the length of the middle finger.



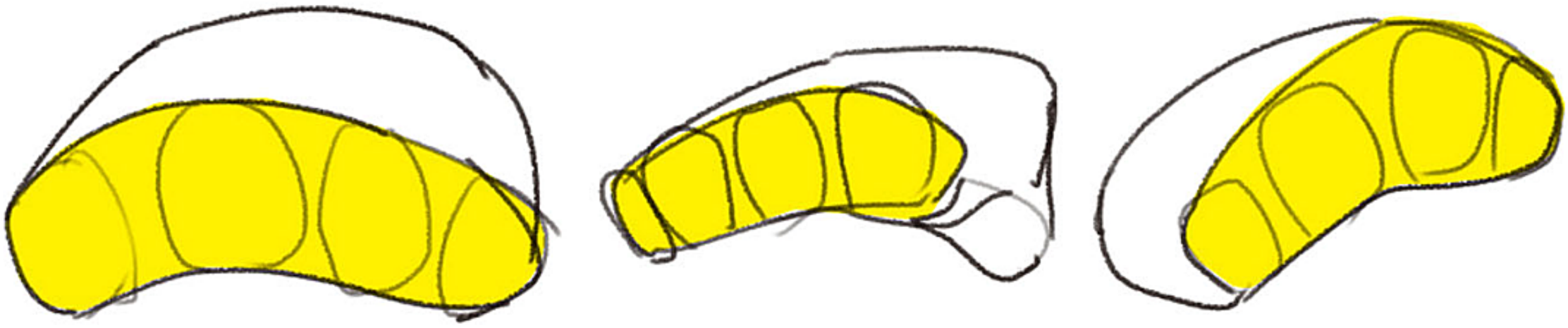
The length of the back of the hand is the same as the length of the middle finger, and the width of the back of tho hand is the same as the length of the indox finger.

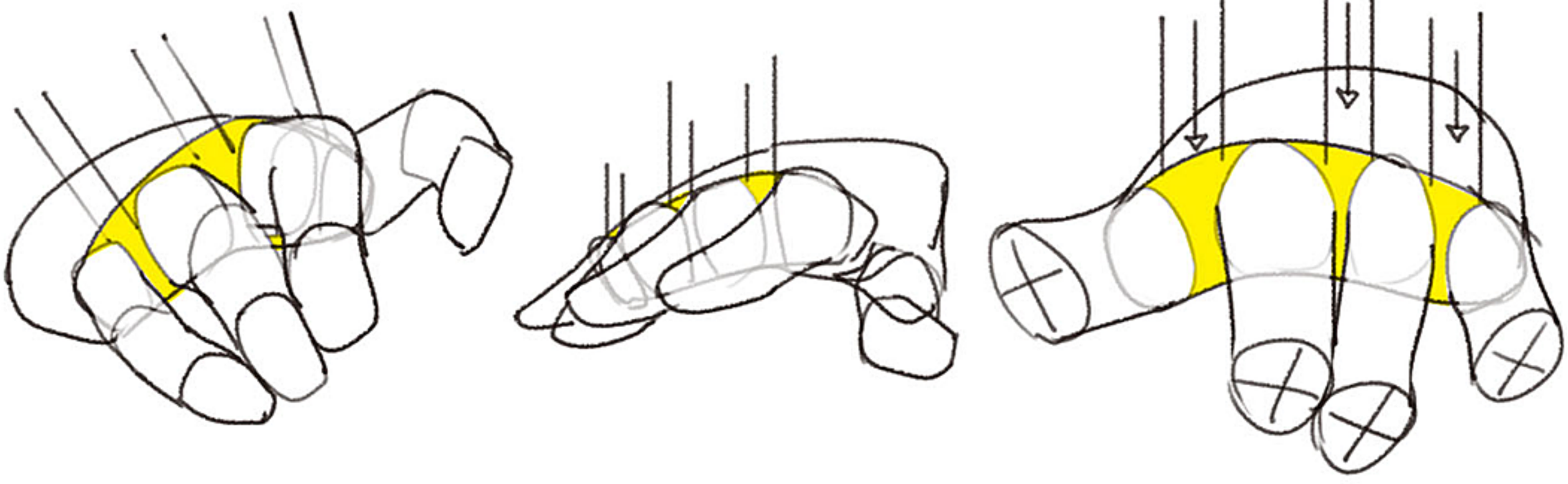


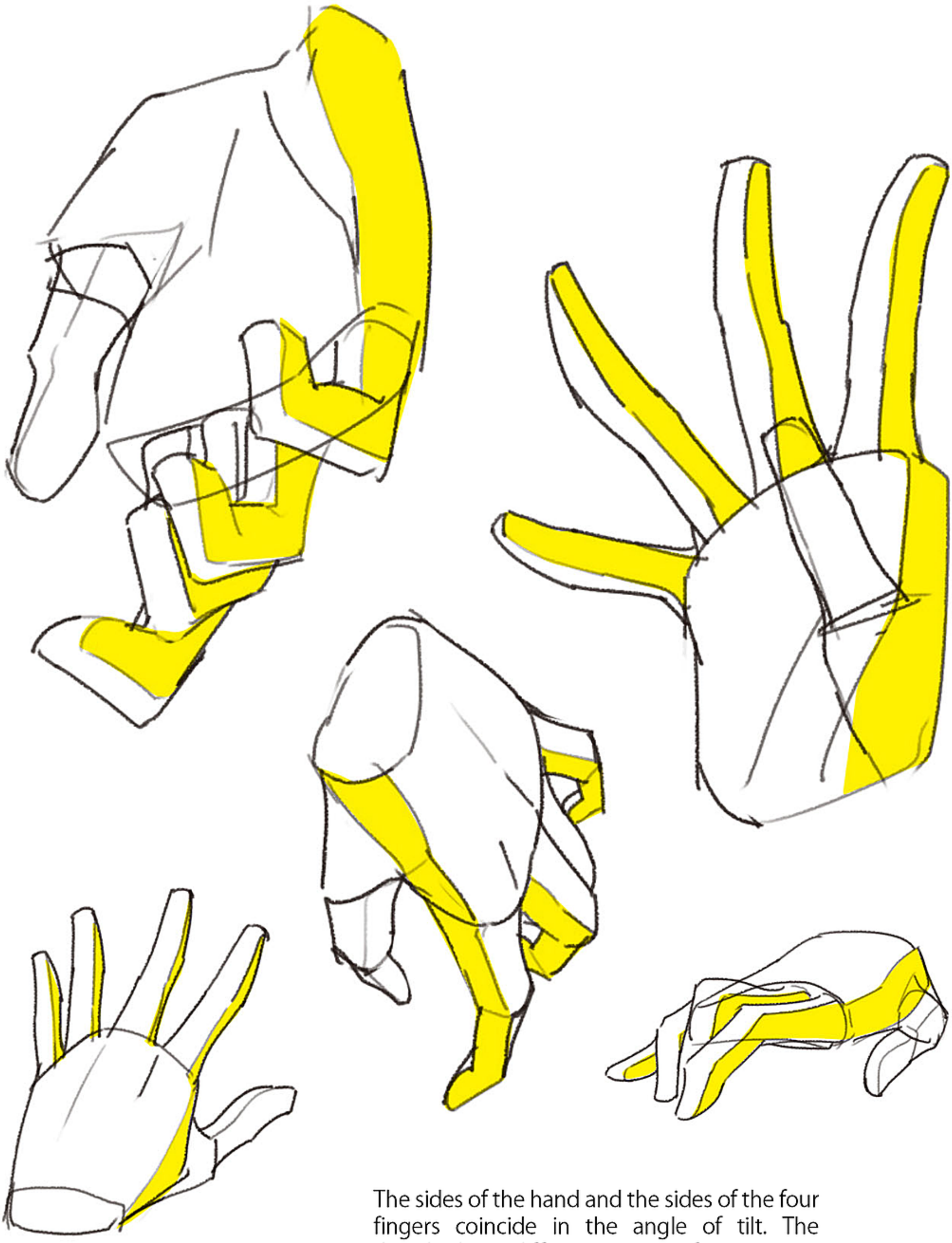
When it is difficult to determine the length of tho back of the hand by perspective, the length of tho finger can be predicted by the width of the back of the hand.



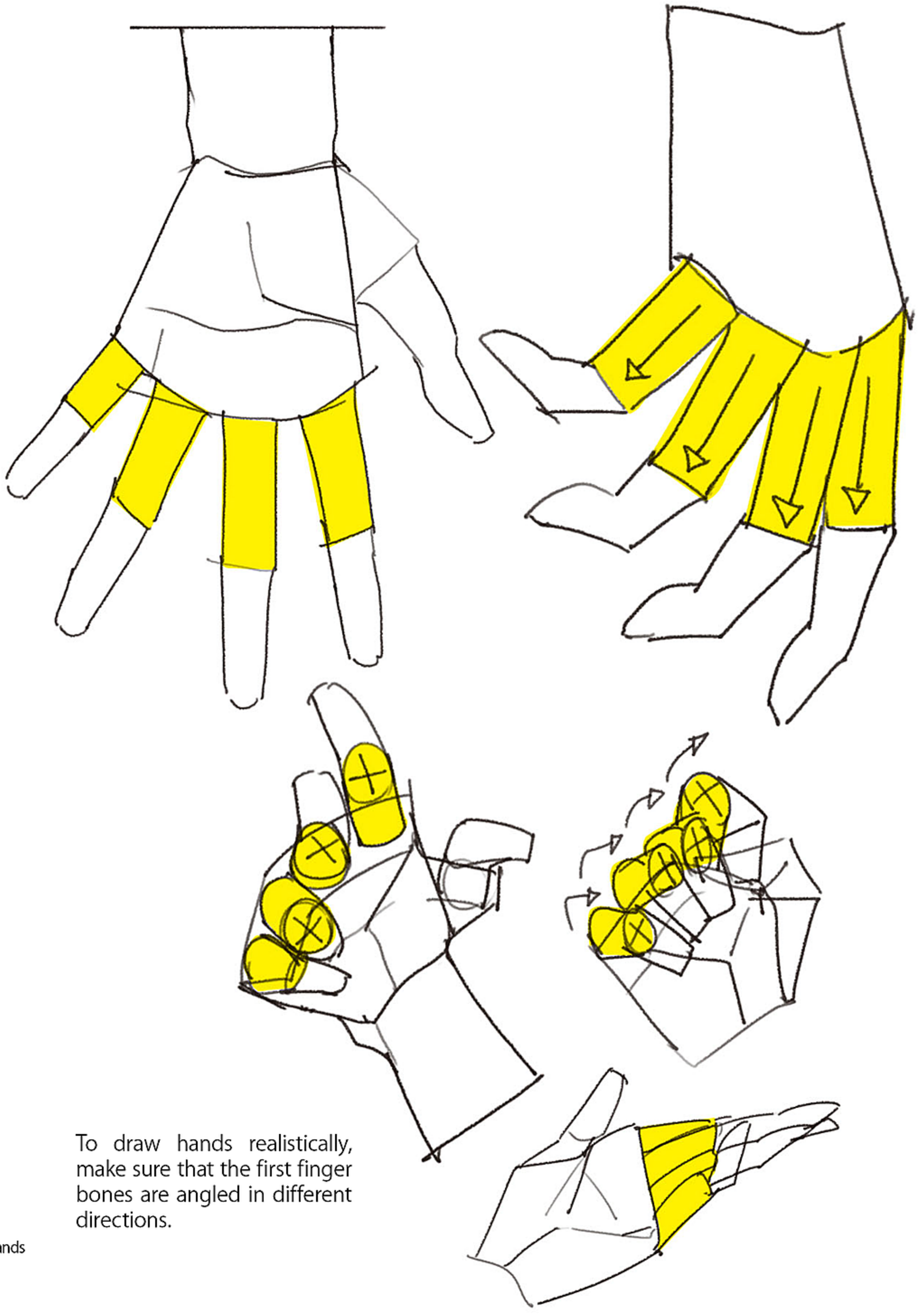
It is better to make space between the fingers when the hand is facing the screen. Depending on the angle and movement of the hand, this space can be greater or lesser.



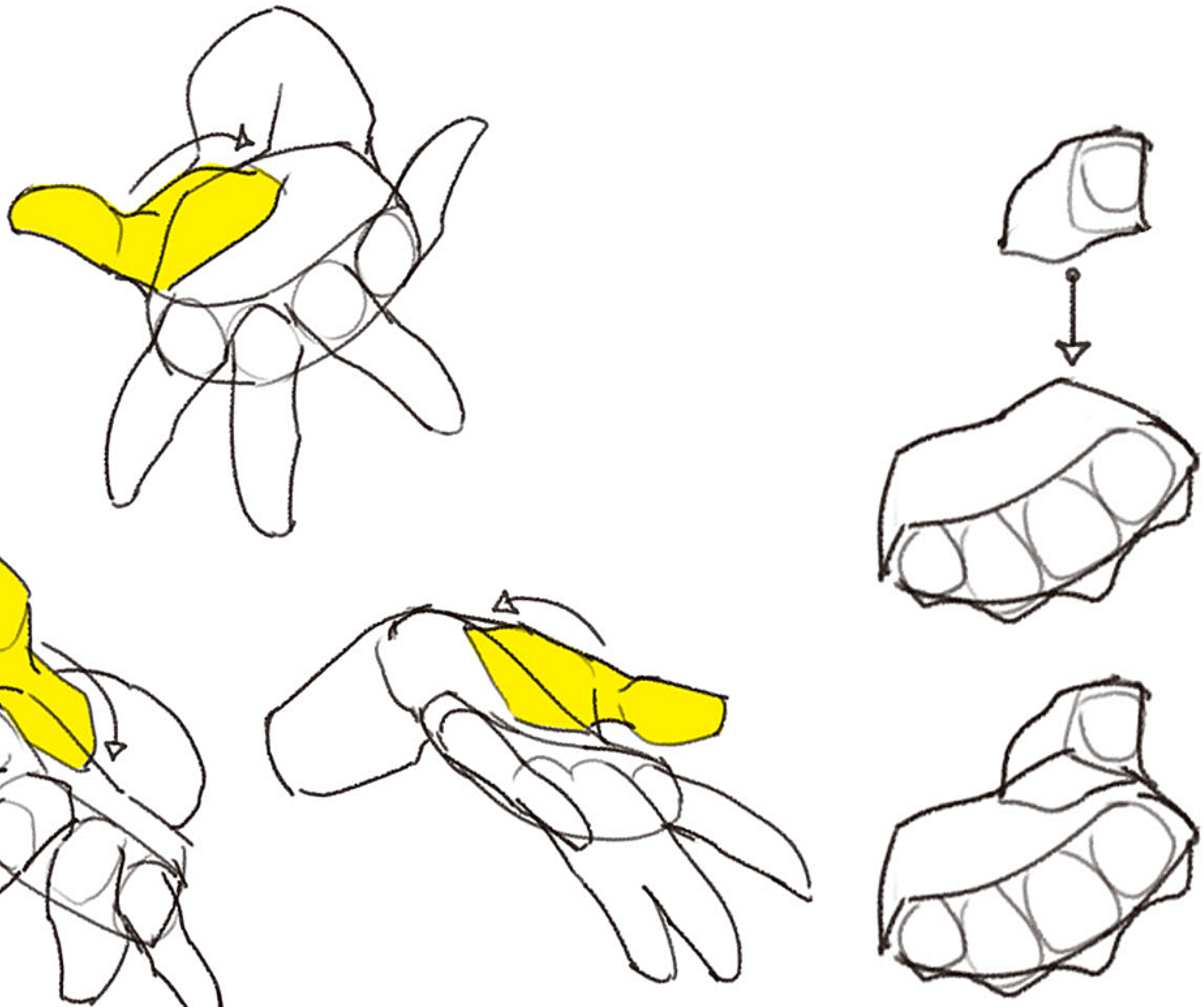




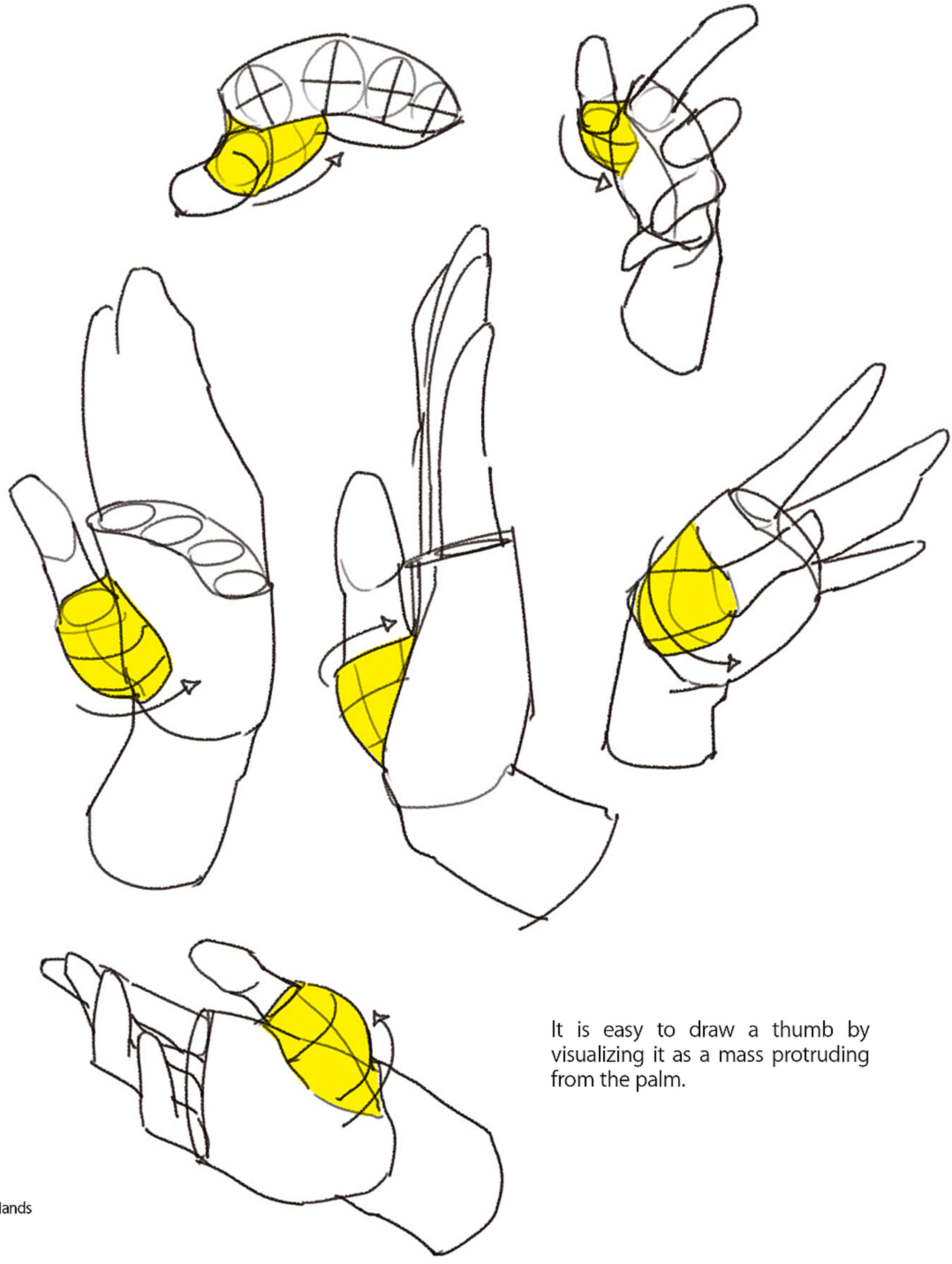
The sides of the hand and the sides of the four fingers coincide in the angle of tilt. The thumbs have different ranges of movement, resulting in varying angles.



To draw hands realistically, make sure that the first finger bones are angled in different directions.

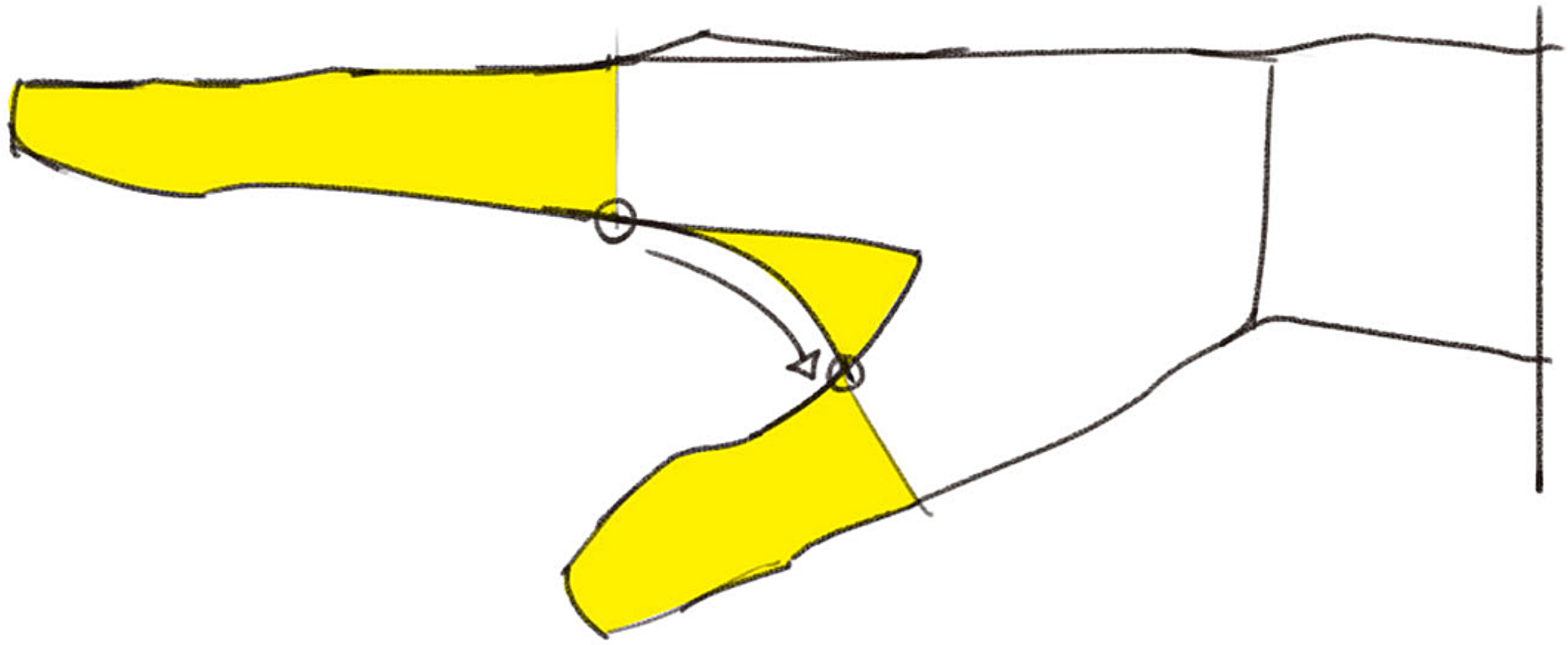


When the hand is stretched out so that the palm is visible, make sure to show the mass of the thumb and differentiate the thickness between thumb and finger.

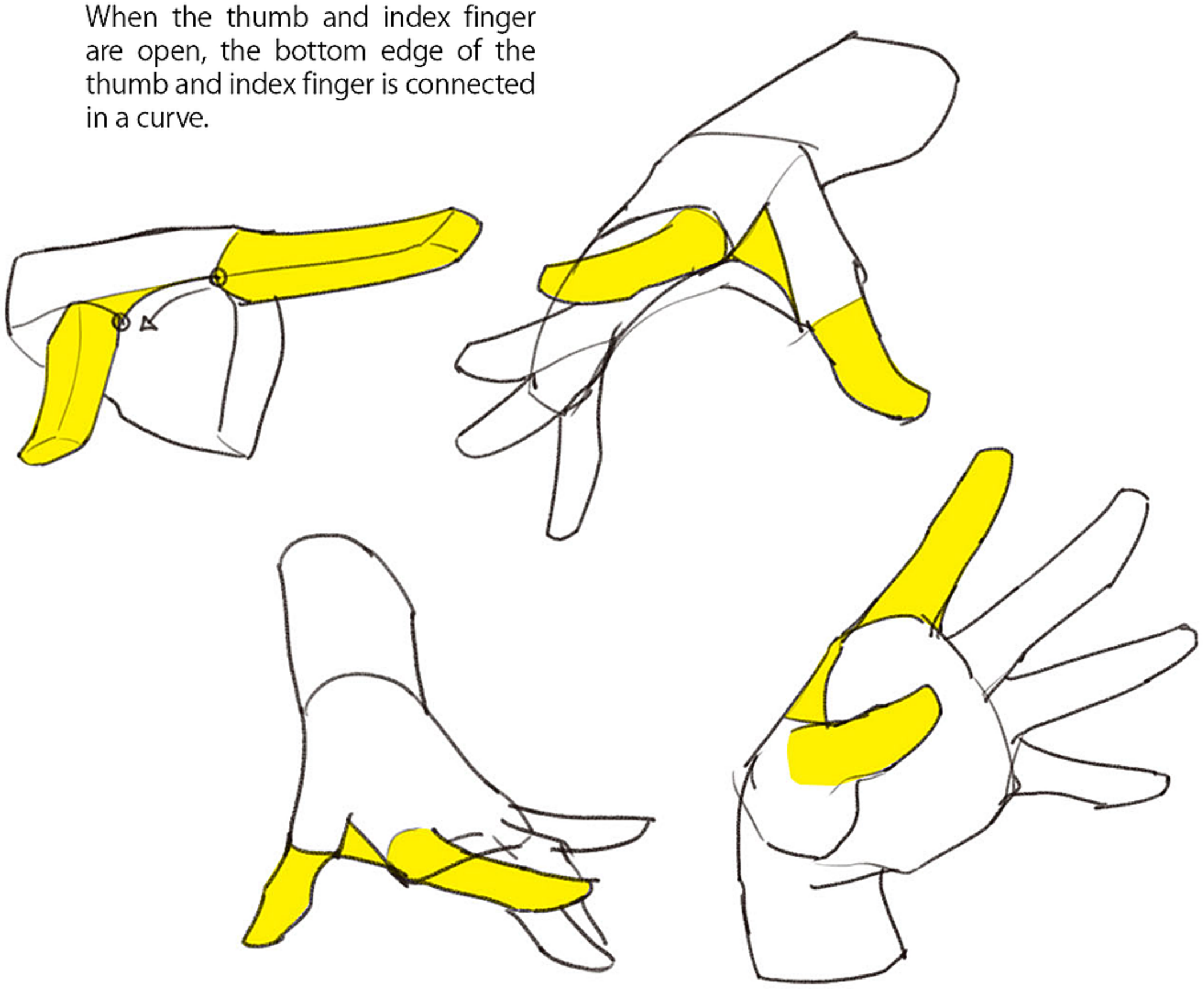


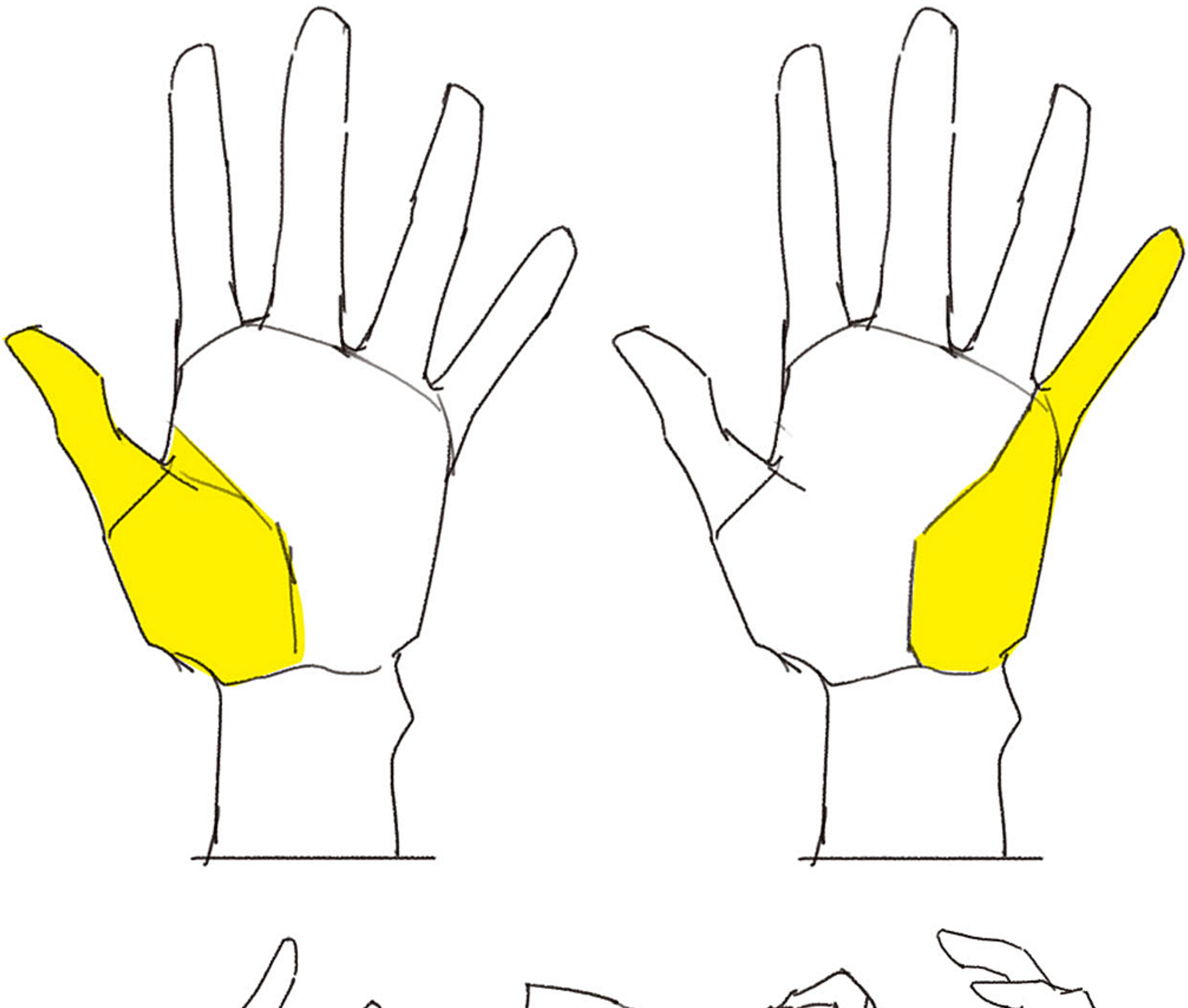
It is easy to draw a thumb by visualizing it as a mass protruding from the palm.

When laying down the hand with the palm facing upwards, the mass of the thumb and little finger connects.

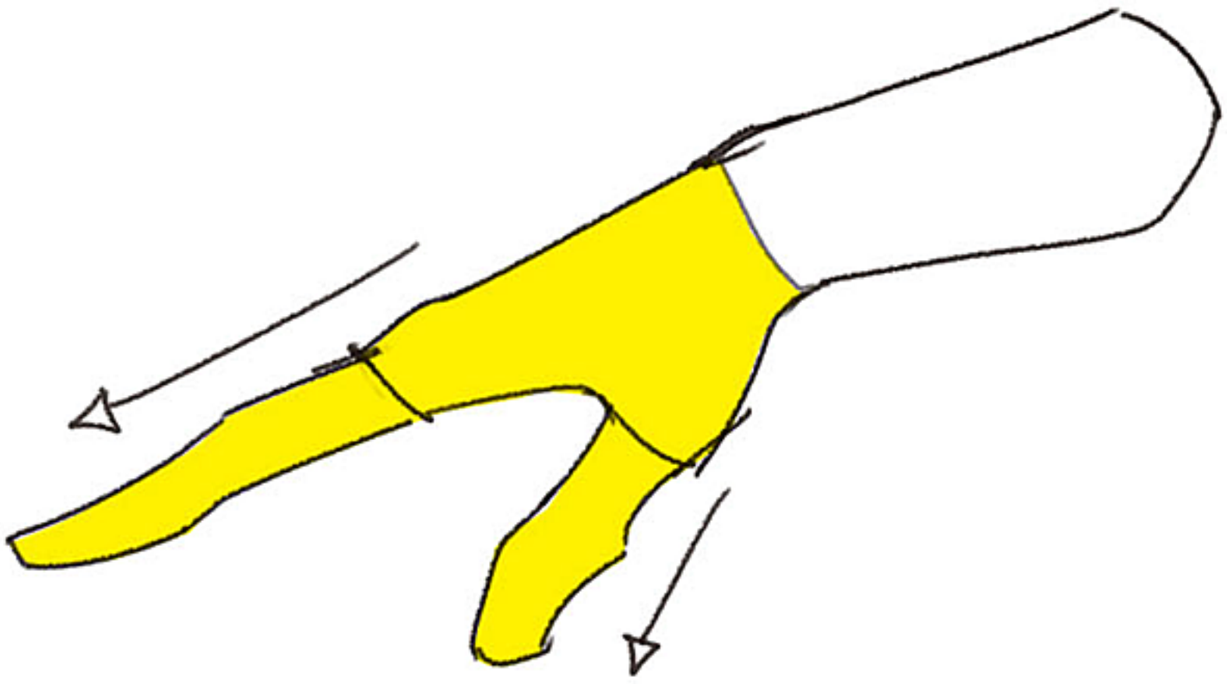


When the thumb and index finger are open, the bottom edge of the thumb and index finger is connected in a curve.

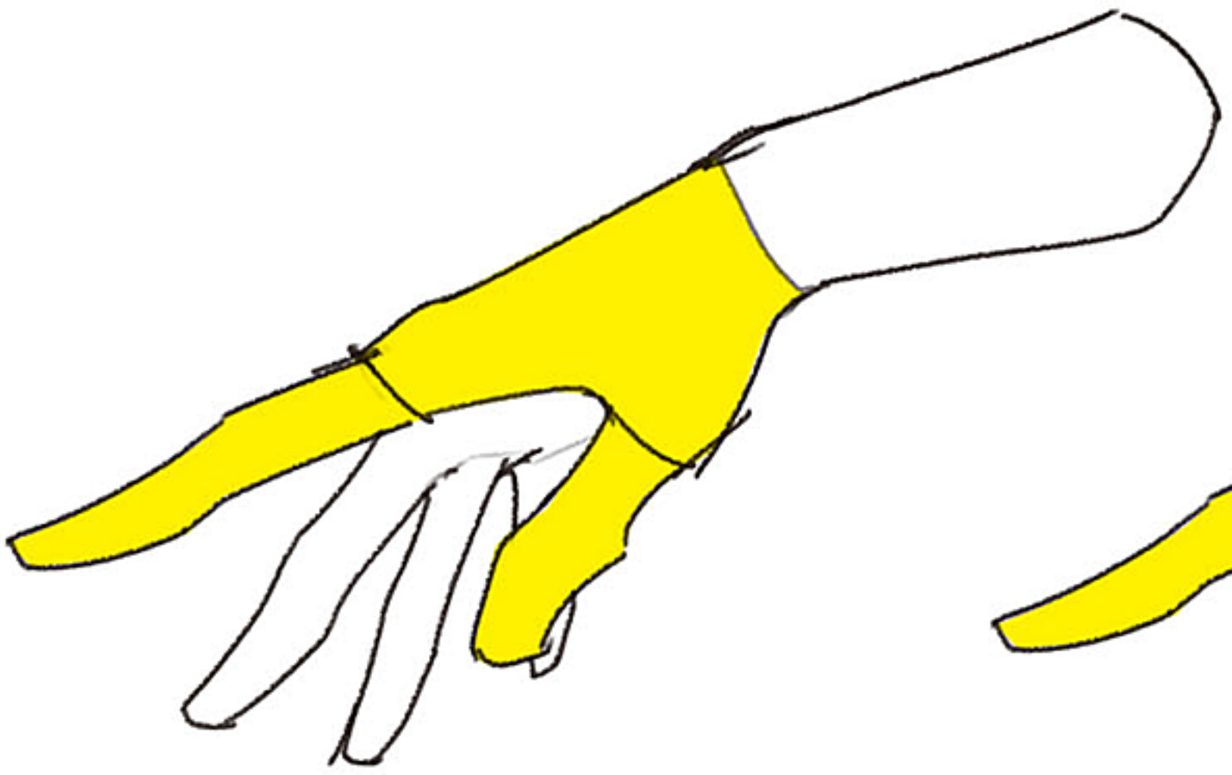


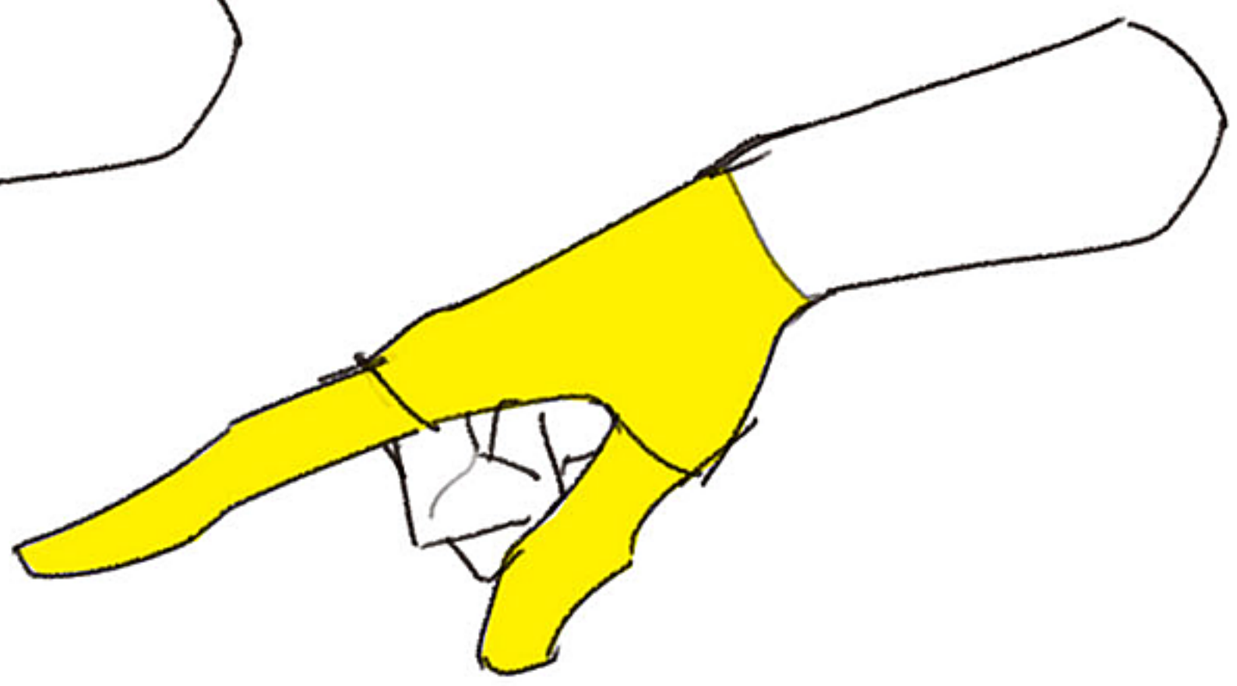


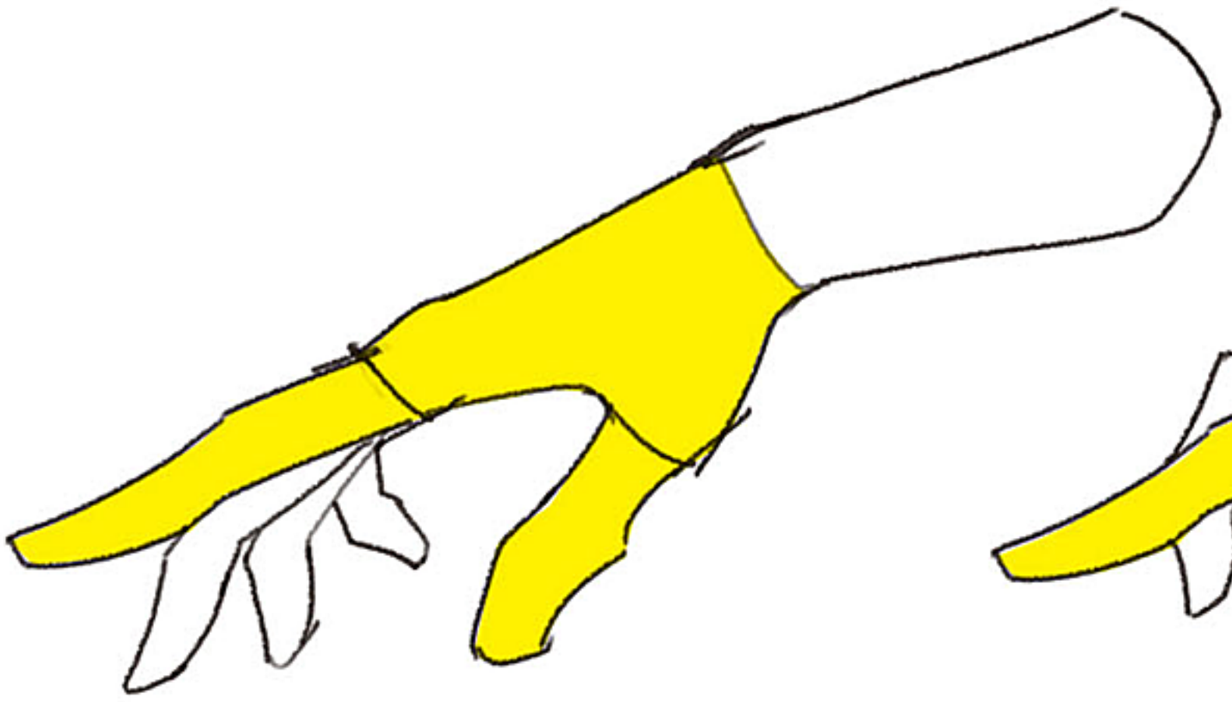
When expressing hand gestures, if tho perspective is close to the thumb, draw a line on the palm attached to the thumb. And if it is close to the little finger, draw a line on the palm attached to the little finger.

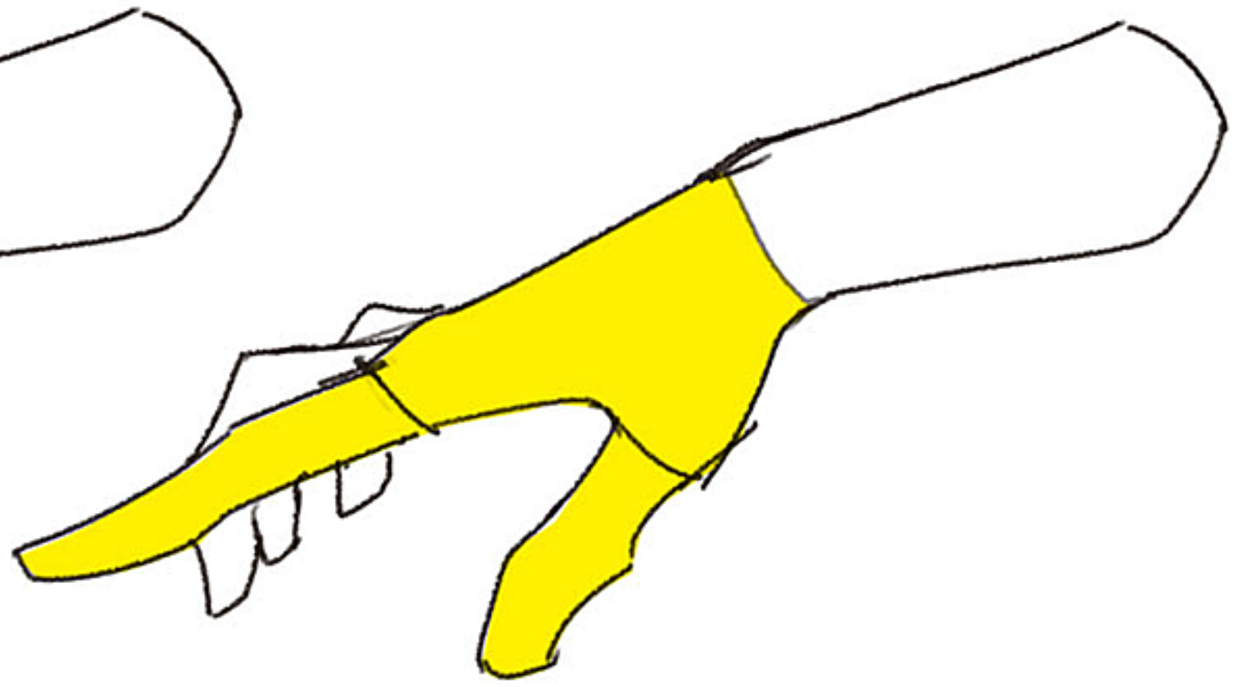


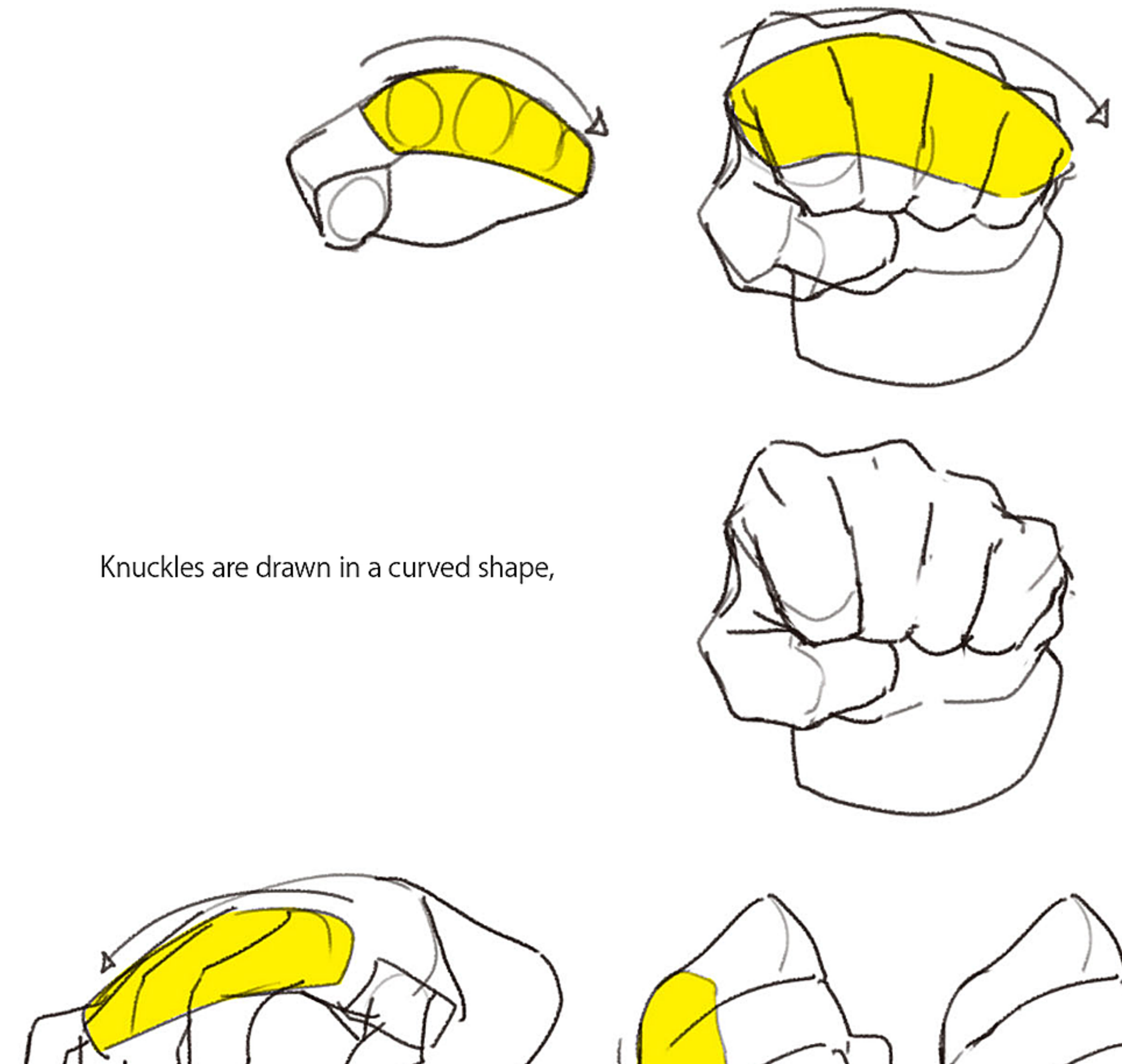
You can easily express the hand at the side angle by connecting only the thumb and index finger and drawing the other three fingers behind it.



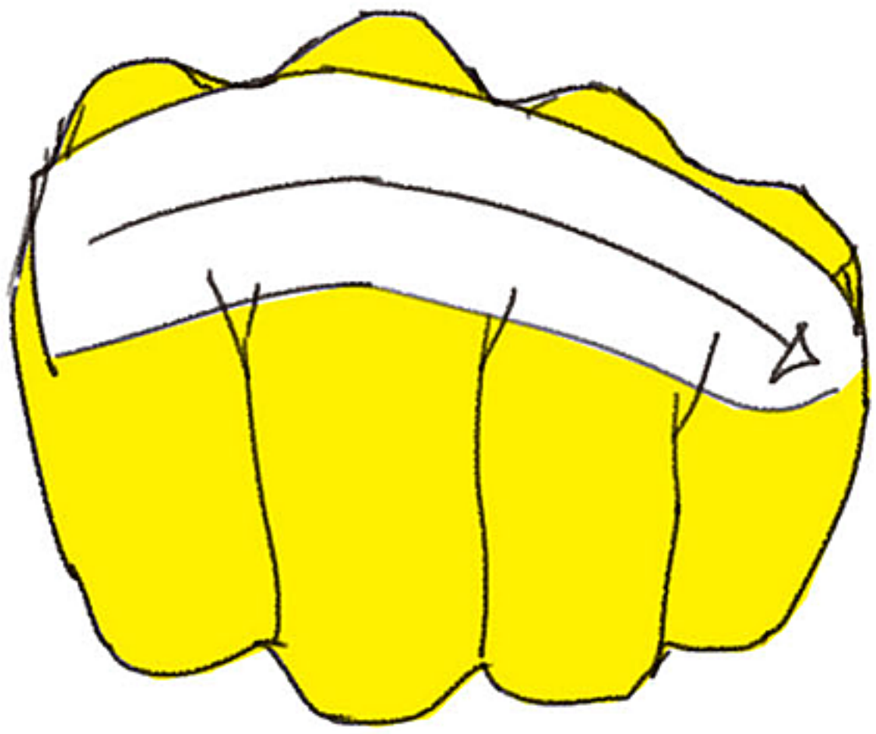


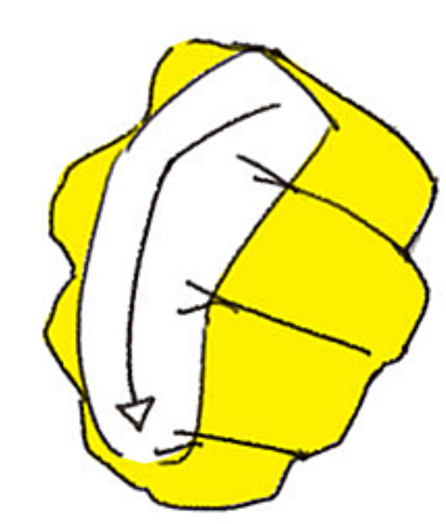


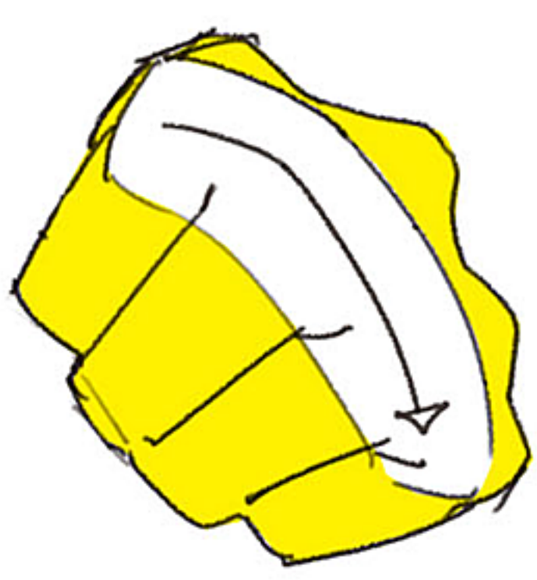


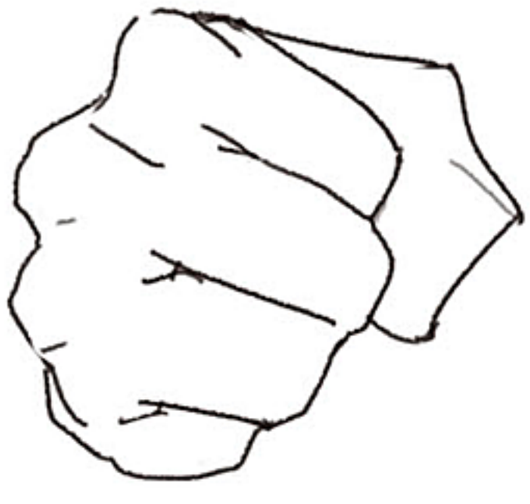


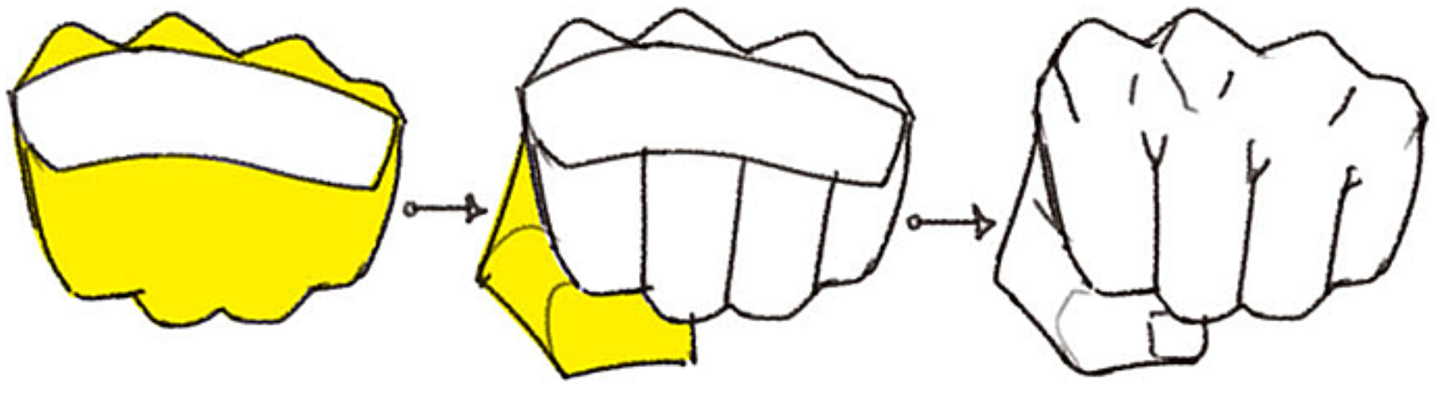
Knuckles are drawn in a curved shape,



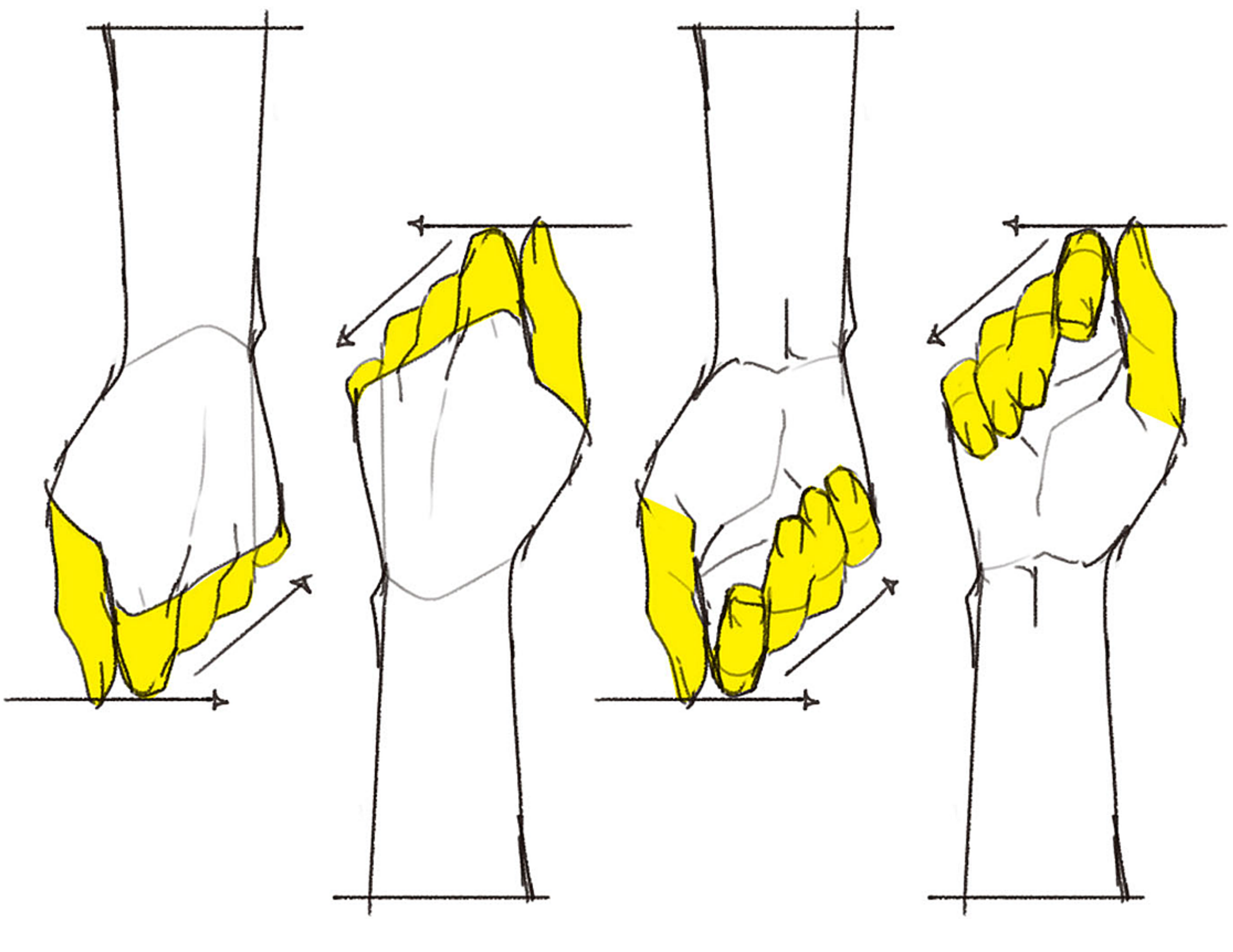




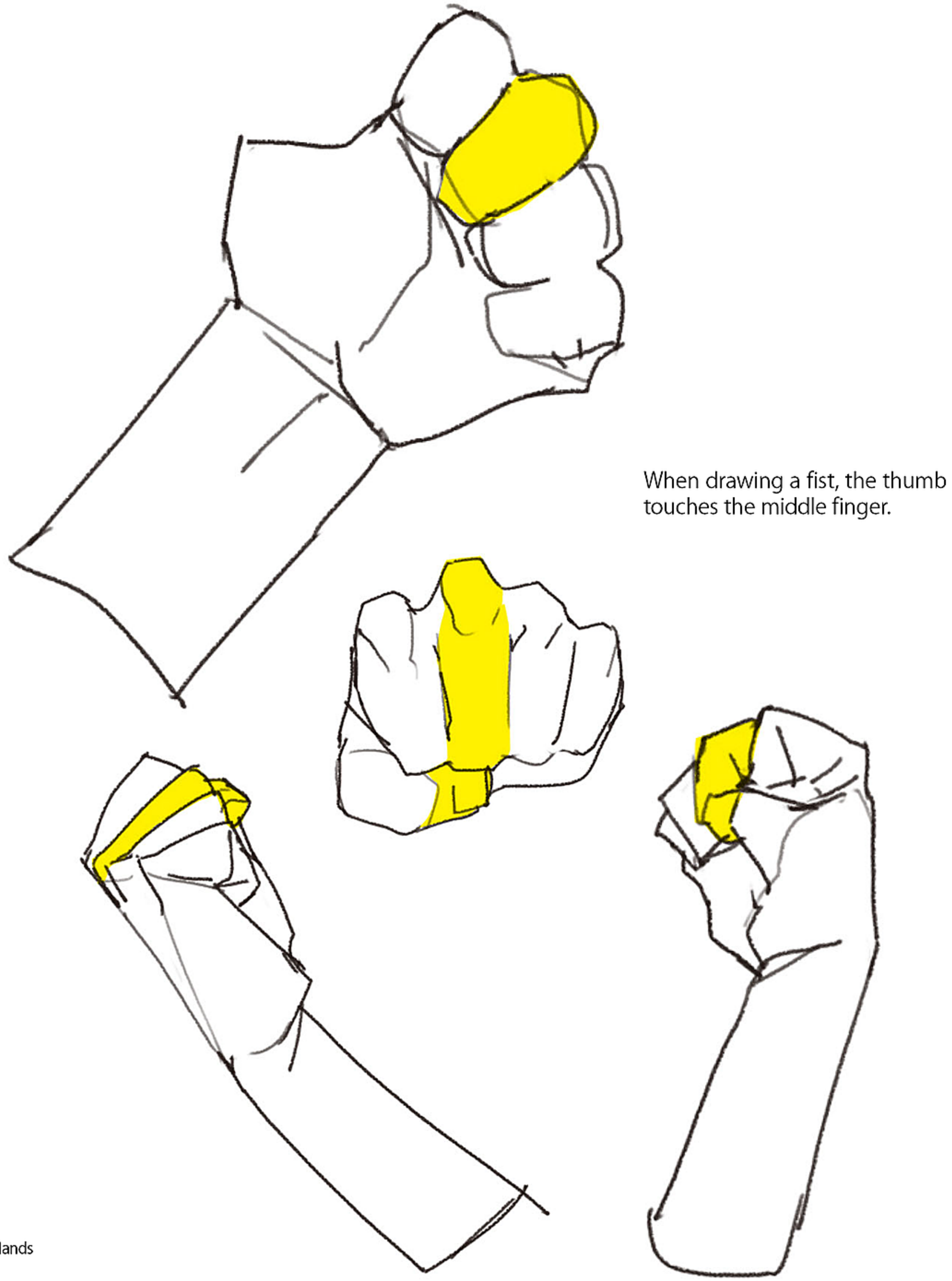




As for the front of a fist the protruding bonos and fingers are drawn based on the area bent like a banana, and then the thumb is drawn wrapping around the fist.

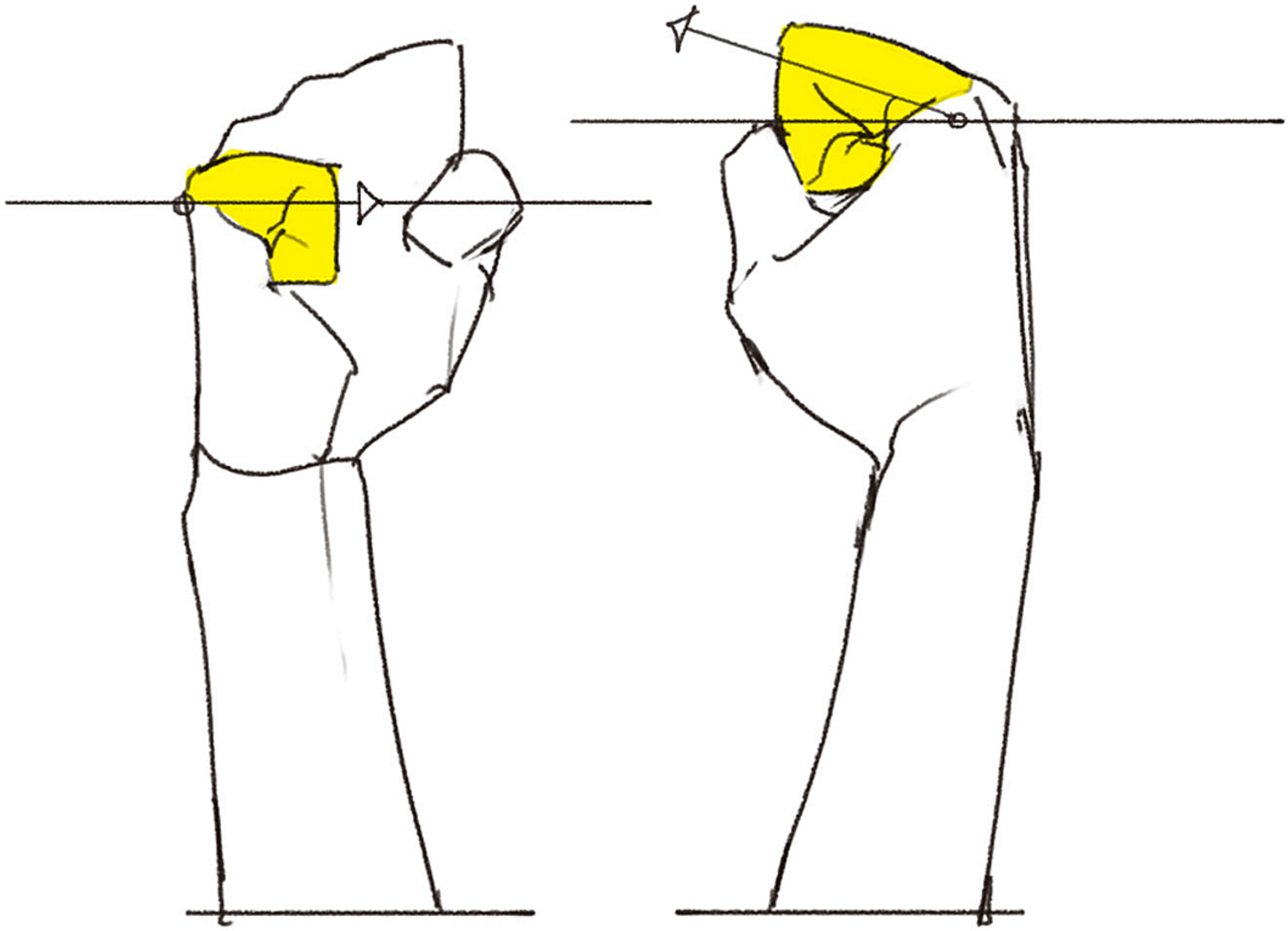


When the hands are relaxed and the fingers are folded, the folded thumb and index finger are the same height, and the height is gradually lowered from the index finger to the little finger.

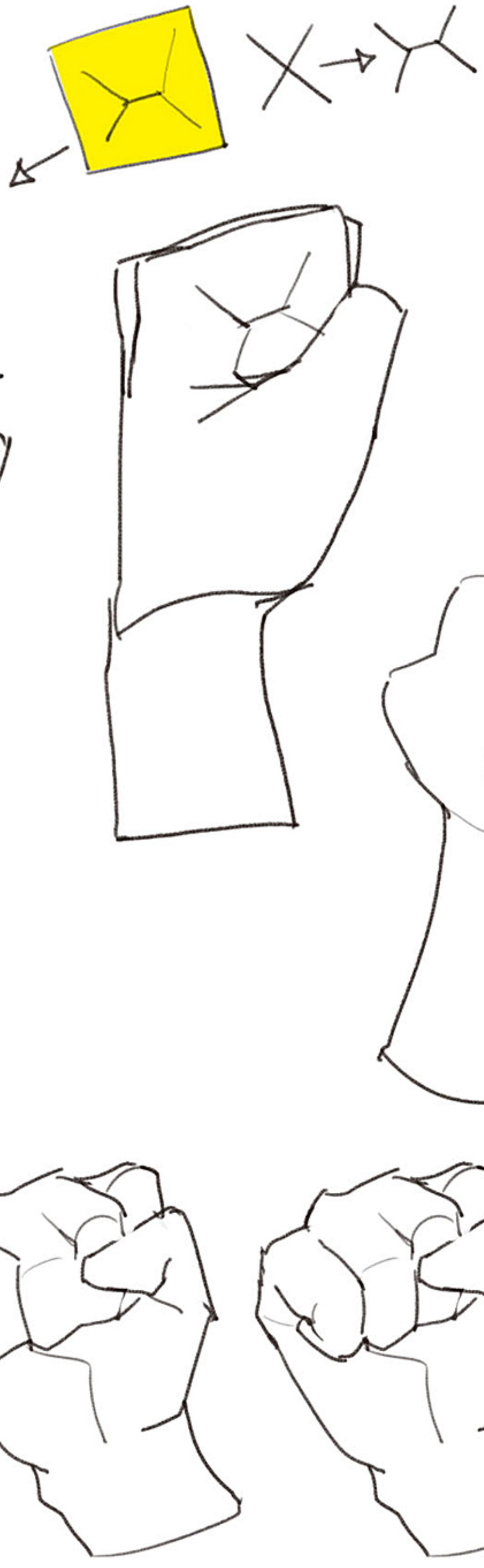


When drawing a fist, the thumb touches the middle finger.

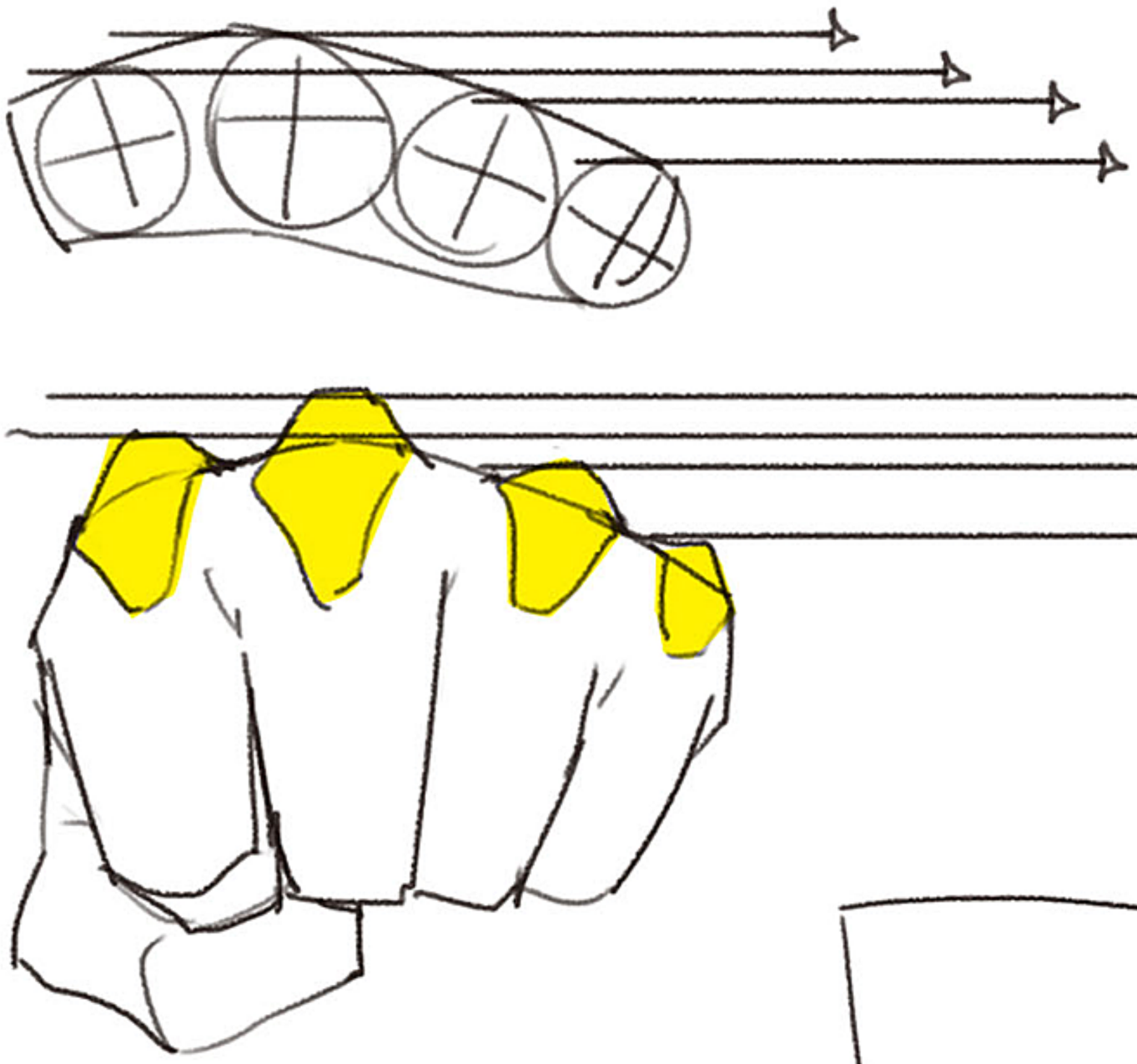
Hands



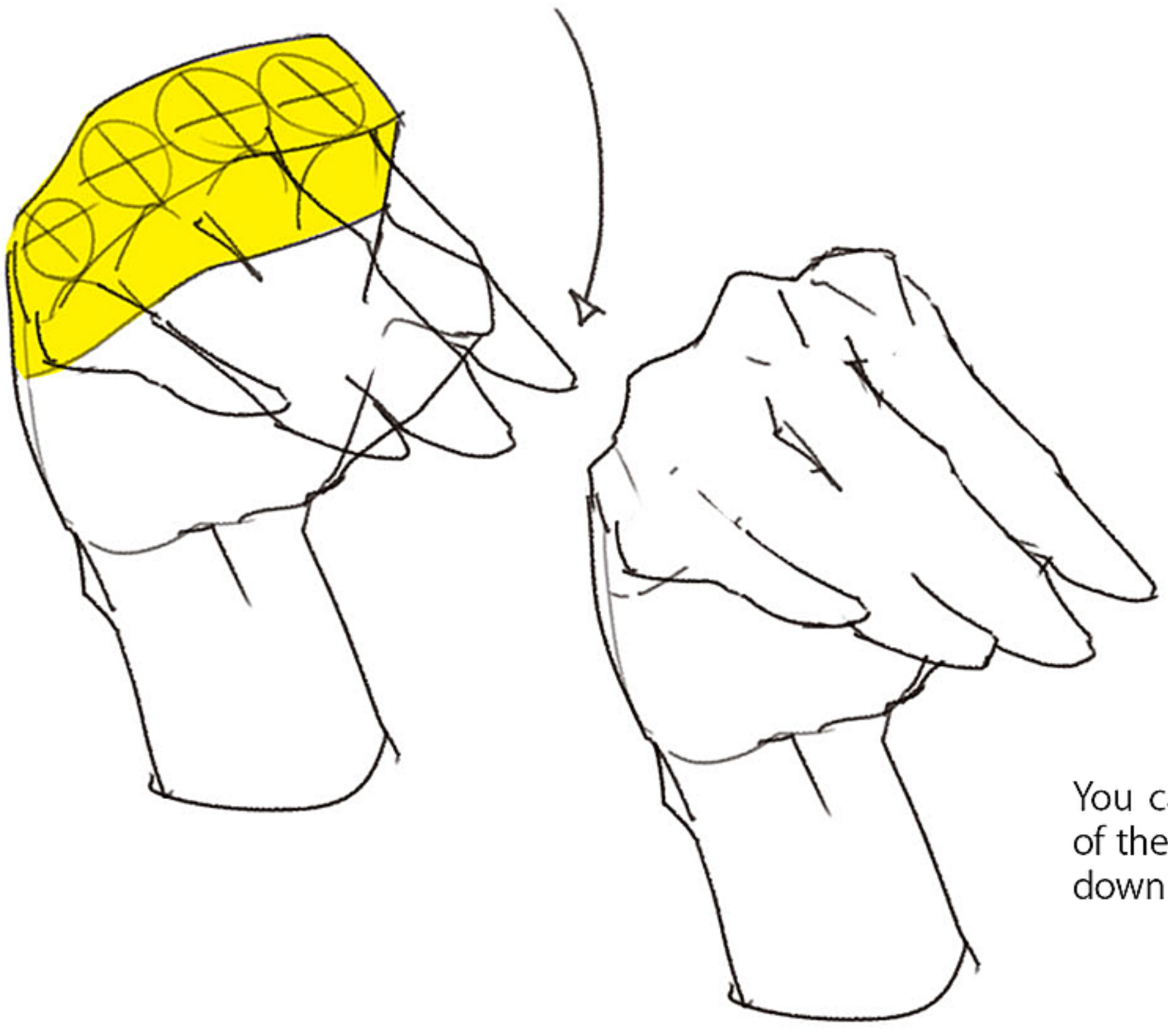
From the side, the fist-clasping hand differs in the angle of the little finger and the index finger.



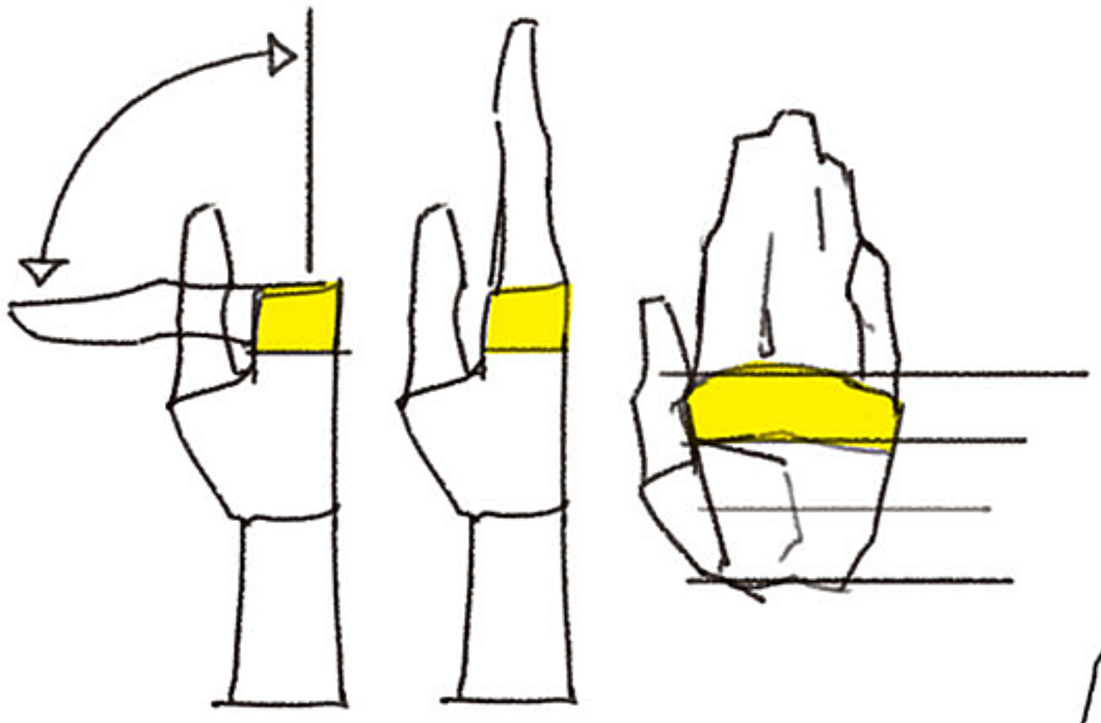
When a fist is clenched, the sides of the index finger and the little finger form a fold similar to "X".



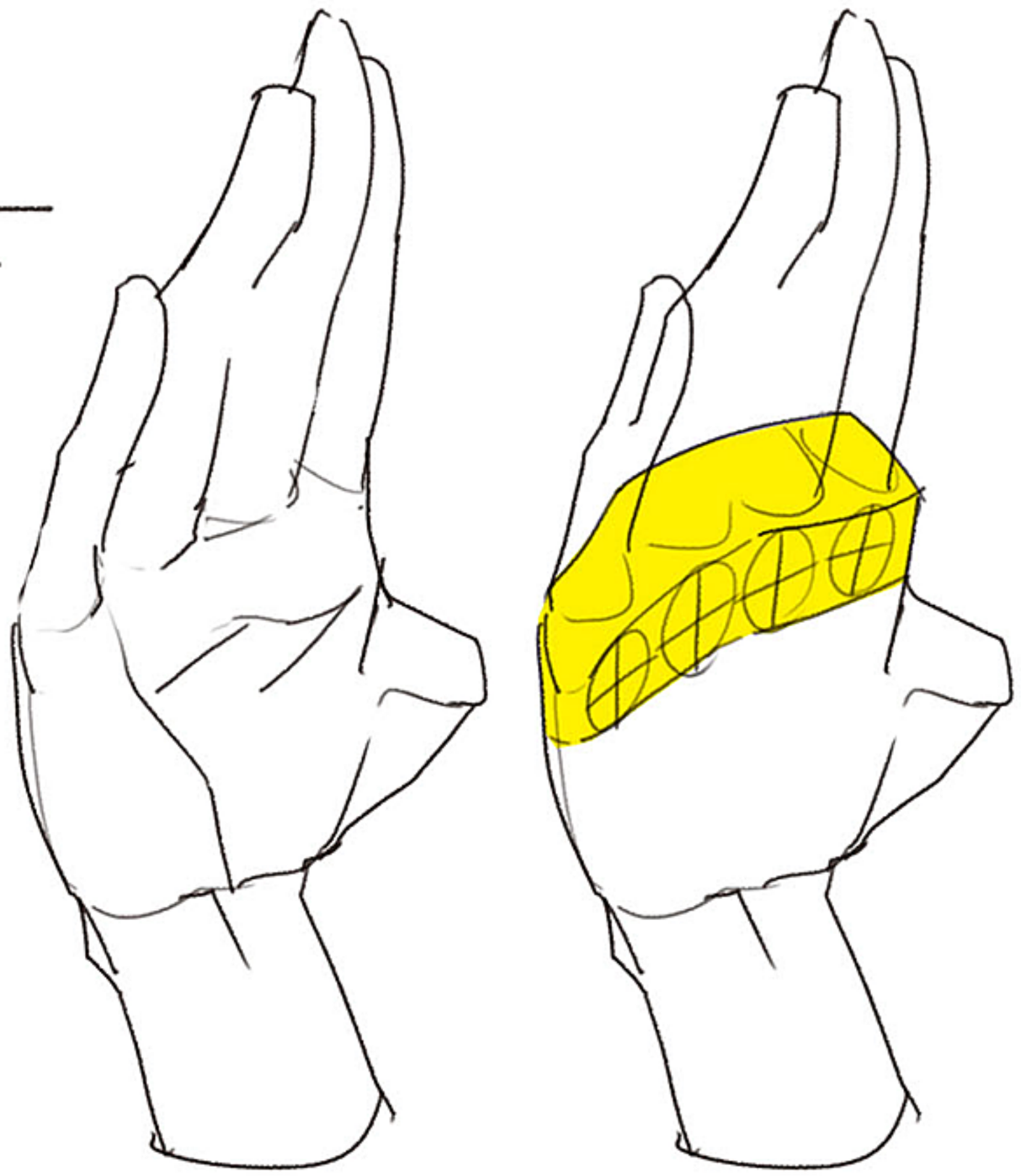
There are subtle differences in height in the order of the middle finger, index finger, ring finger, and little finger.

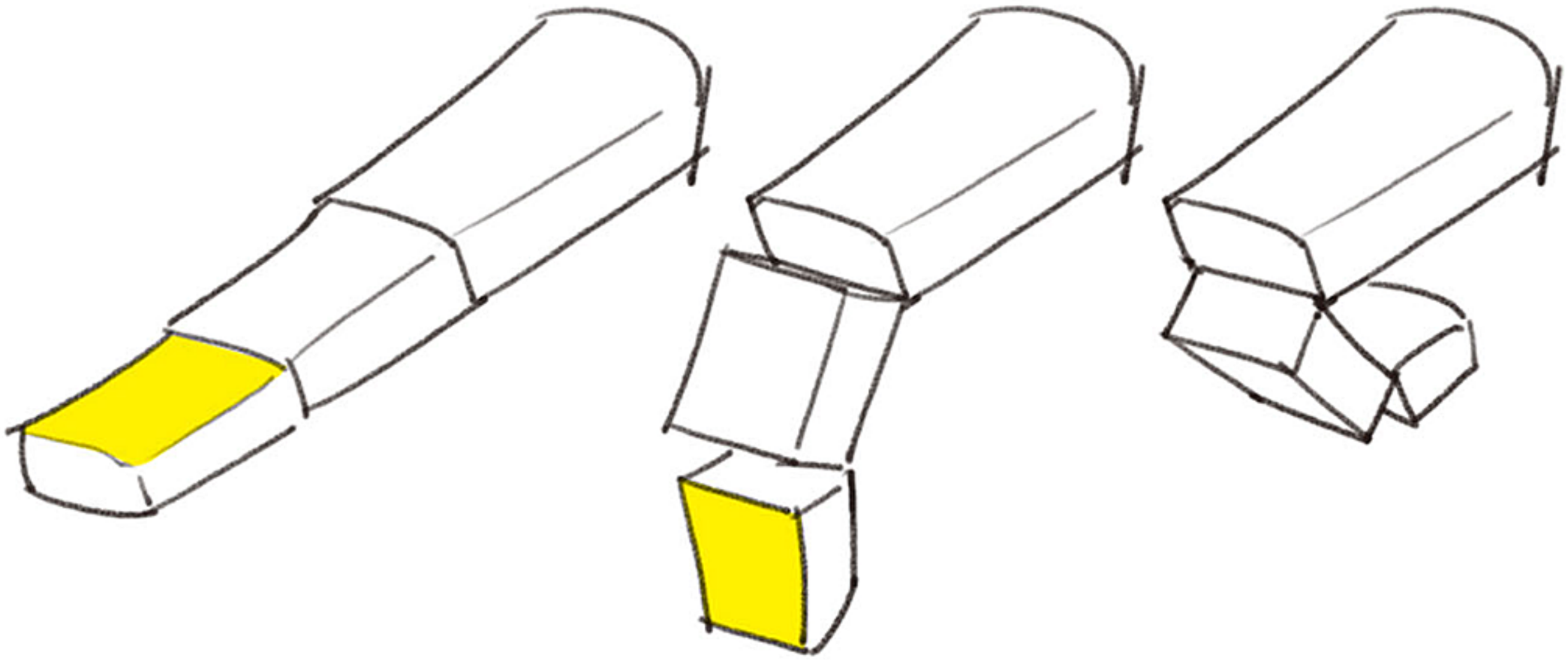


You can predict the position of the fingers moving up and down by drawing an arc.



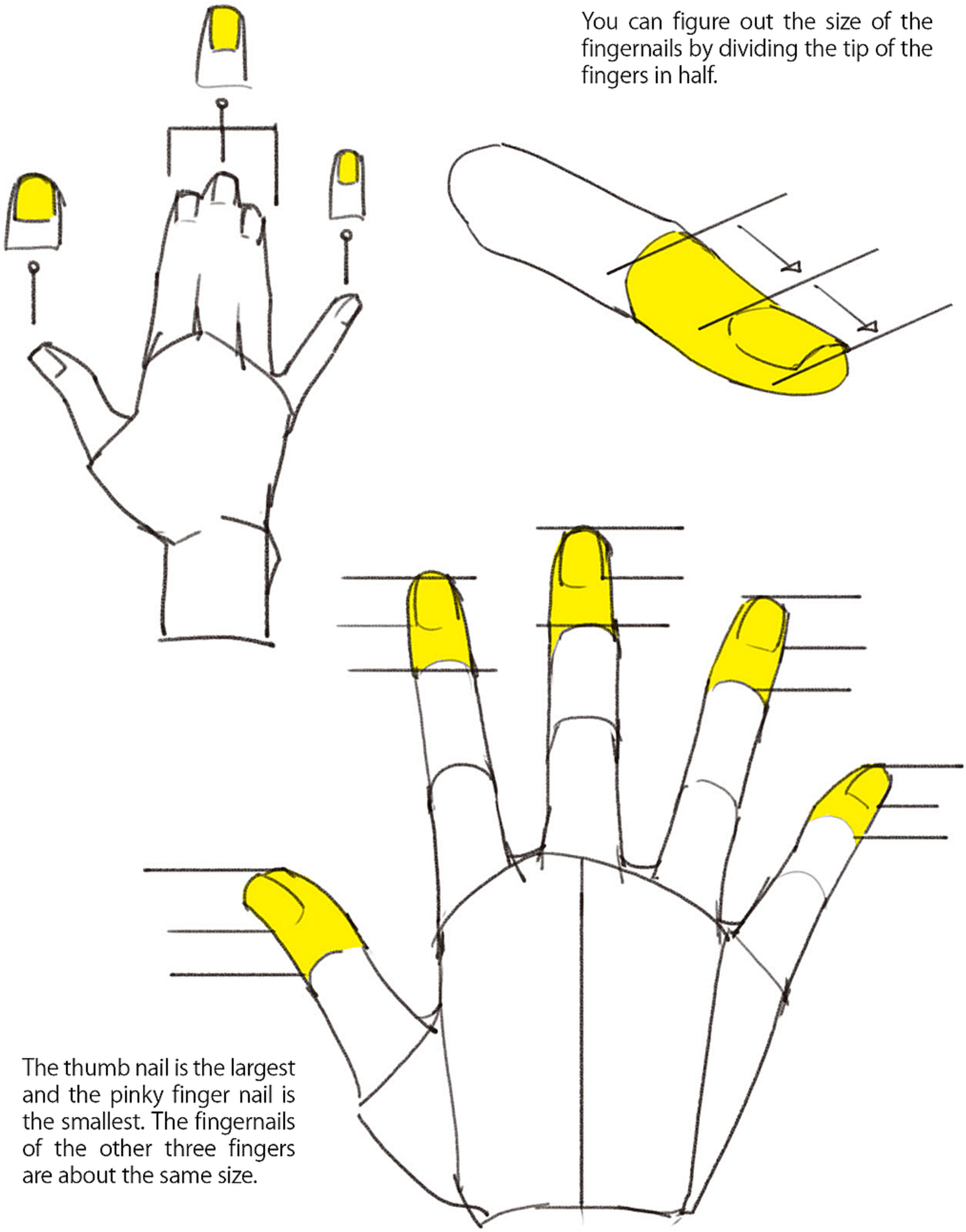
The position of the square in which the palm is divided into three parts does not change.



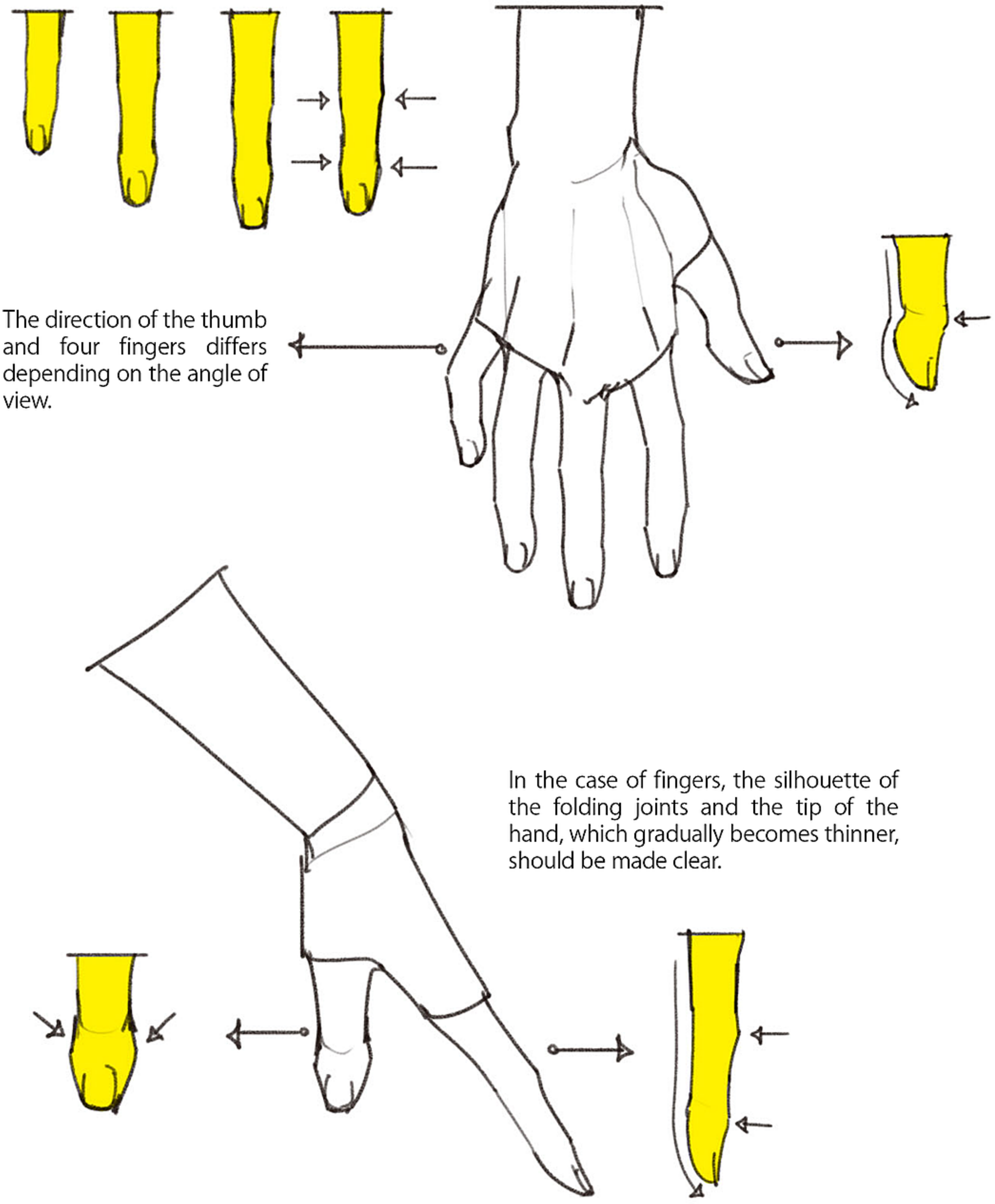


The fingernails should be drawn on the top of the finger.

You can figure out the size of the fingernails by dividing the tip of the fingers in half.

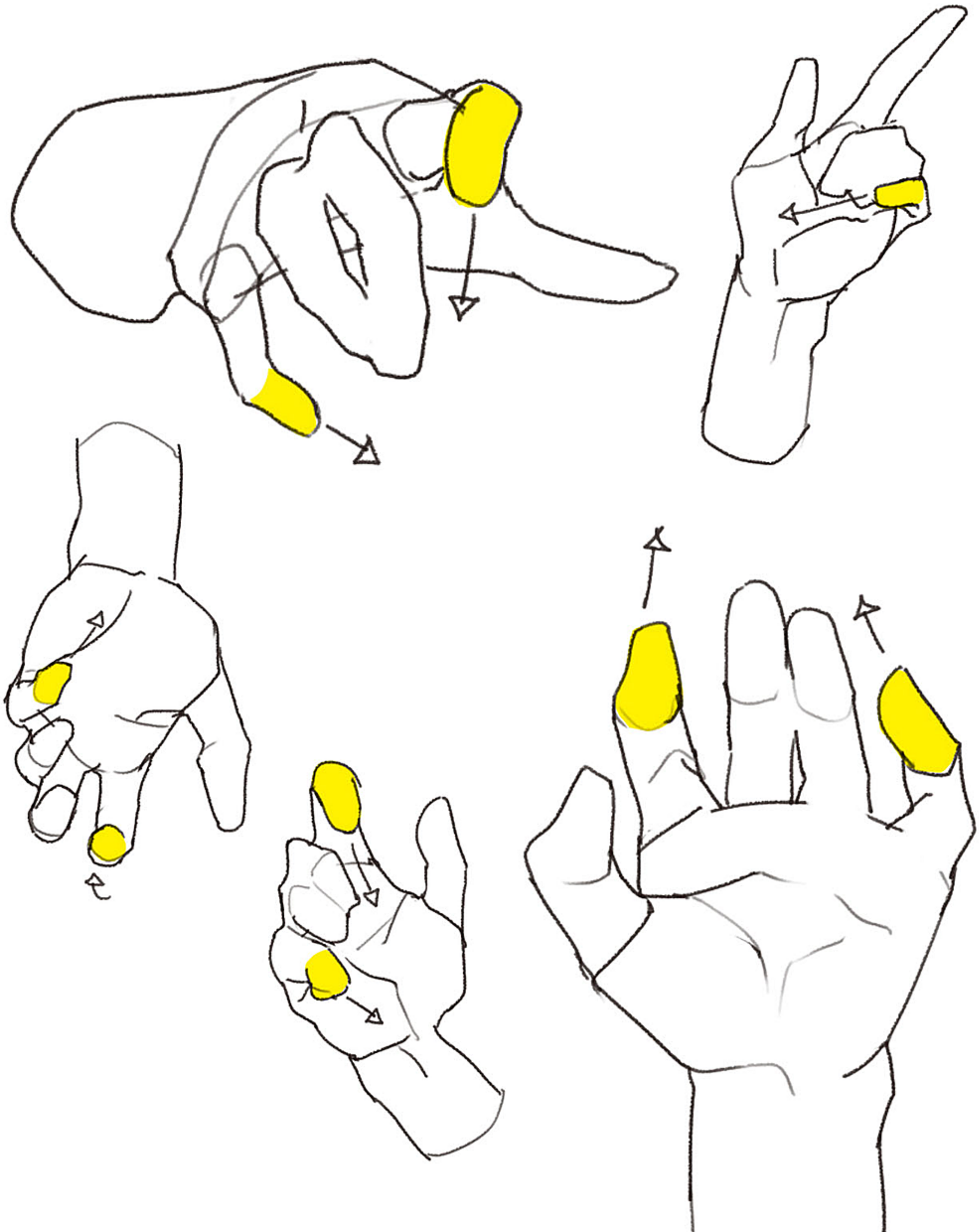


The thumb nail is the largest and the pinky finger nail is the smallest. The fingernails of the other three fingers are about the same size.

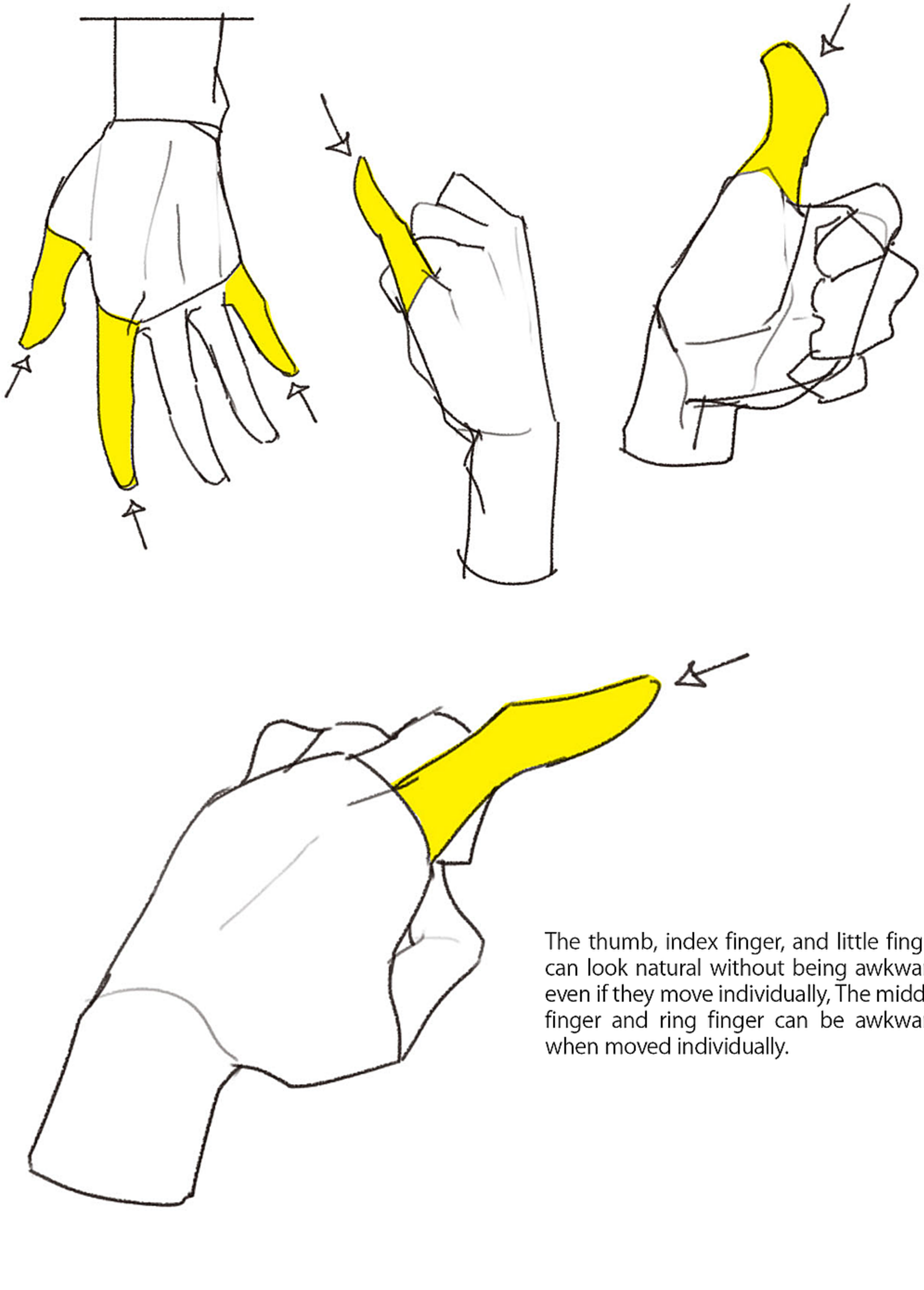


The direction of the thumb and four fingers differs depending on the angle of view.

In the case of fingers, the silhouette of the folding joints and the tip of the hand, which gradually becomes thinner, should be made clear.

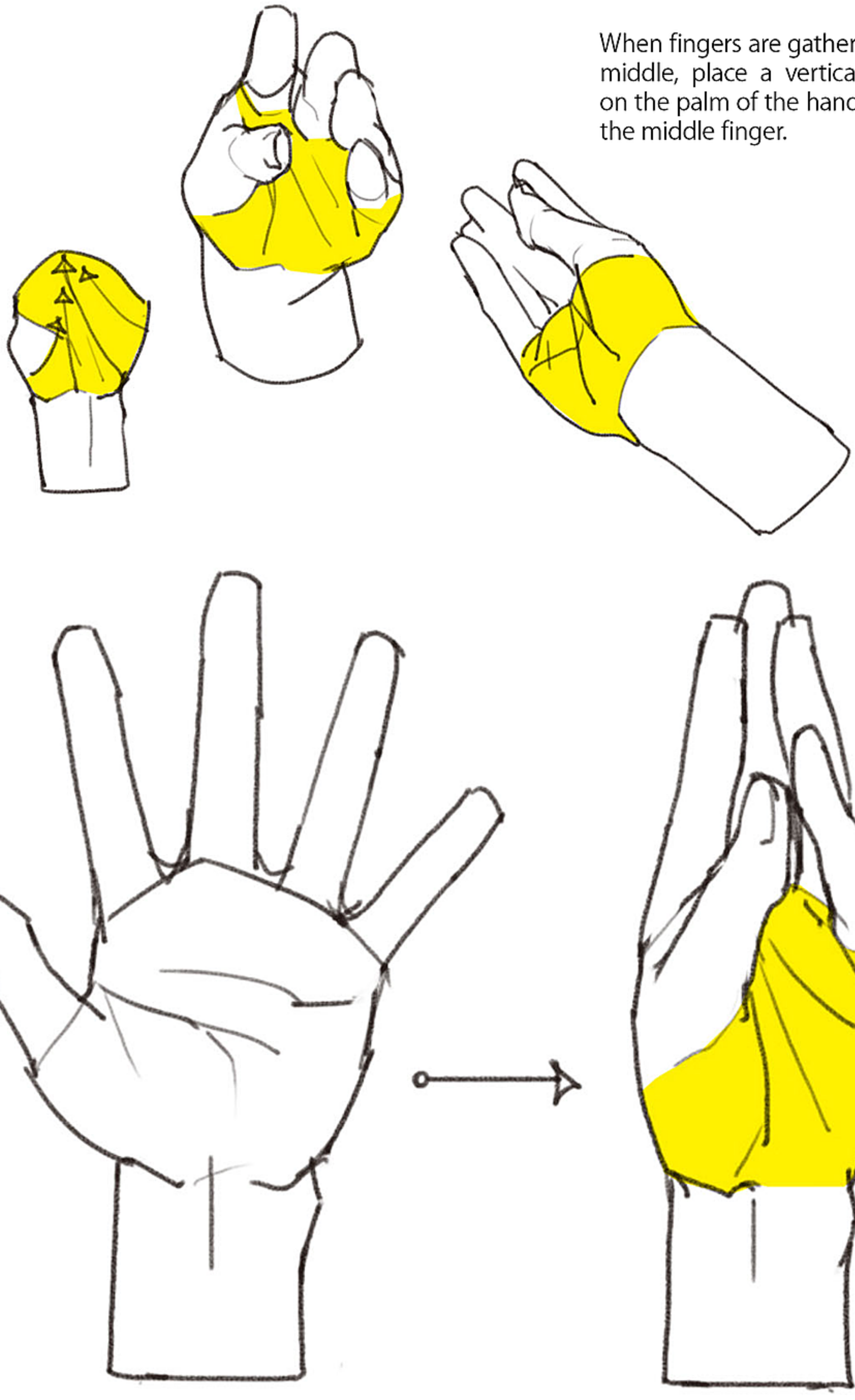


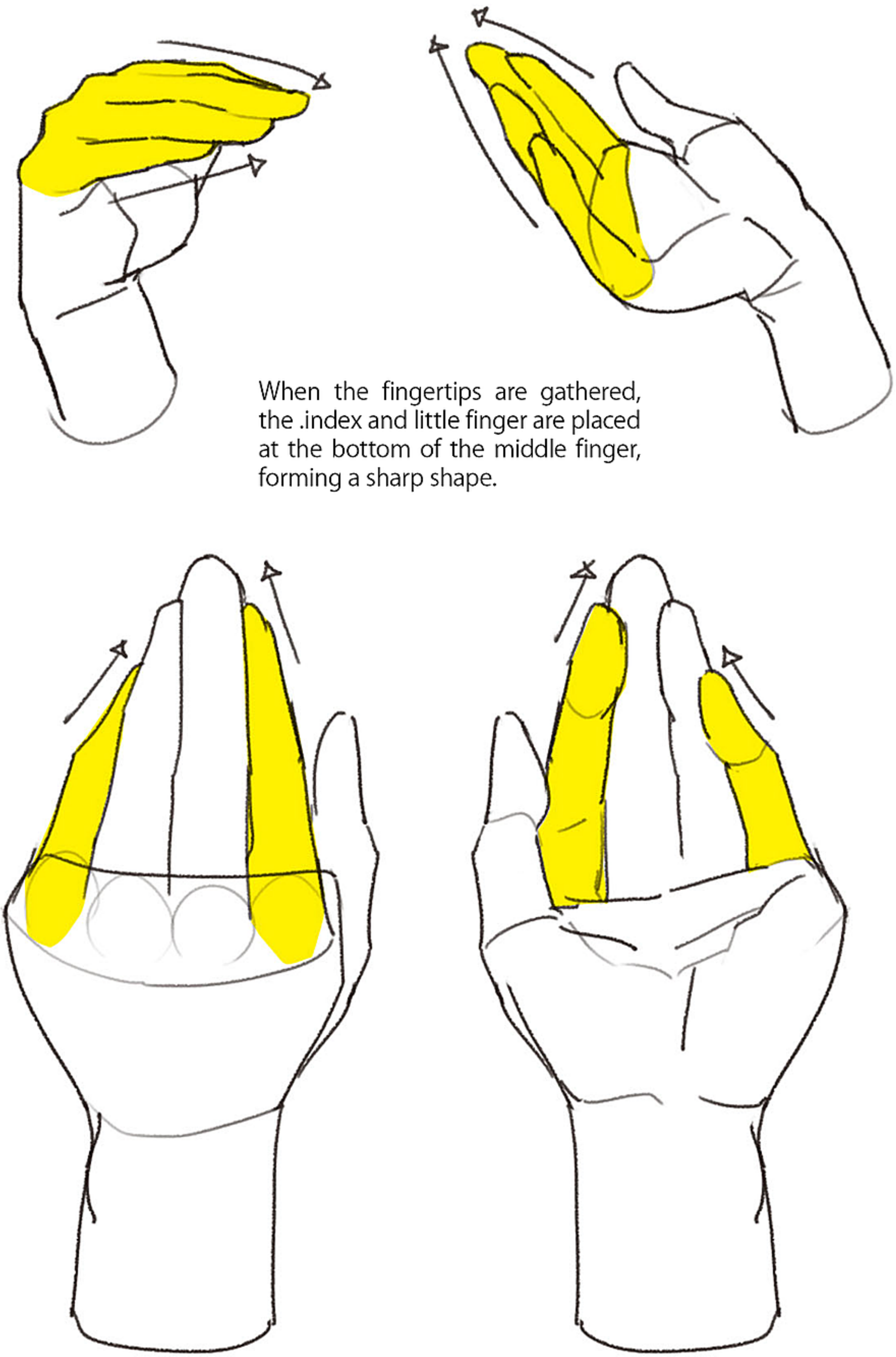
When drawing folded fingers, the tip of the index finger and the little finger creates a flow that bends inward rather than outwvard.



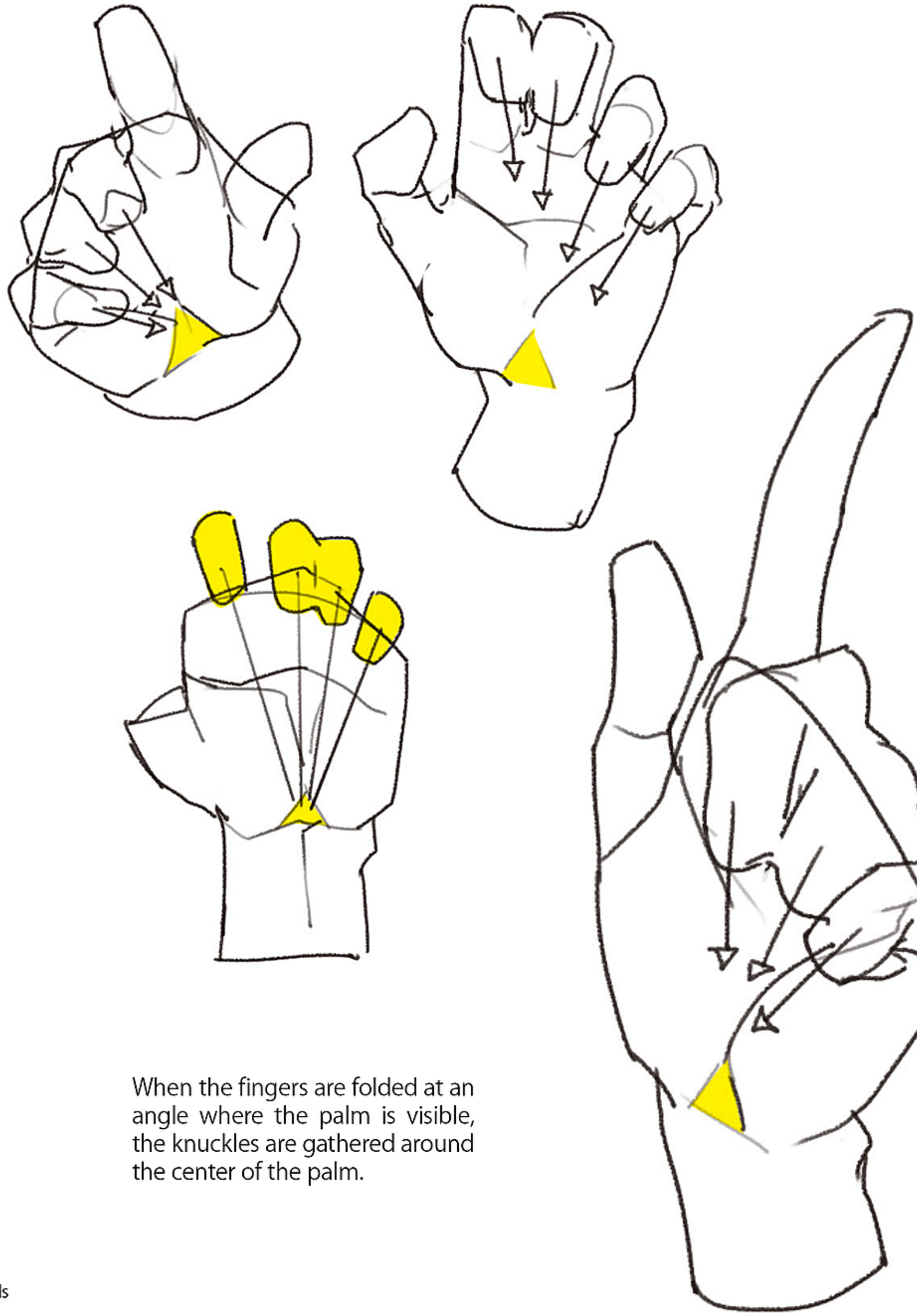
The thumb, index finger, and little finger can look natural without being awkward even if they move individually, The middle finger and ring finger can be awkward when moved individually.

When fingers are gathered in the middle, place a vertical wrinkle on the palm of the hand towards the middle finger.

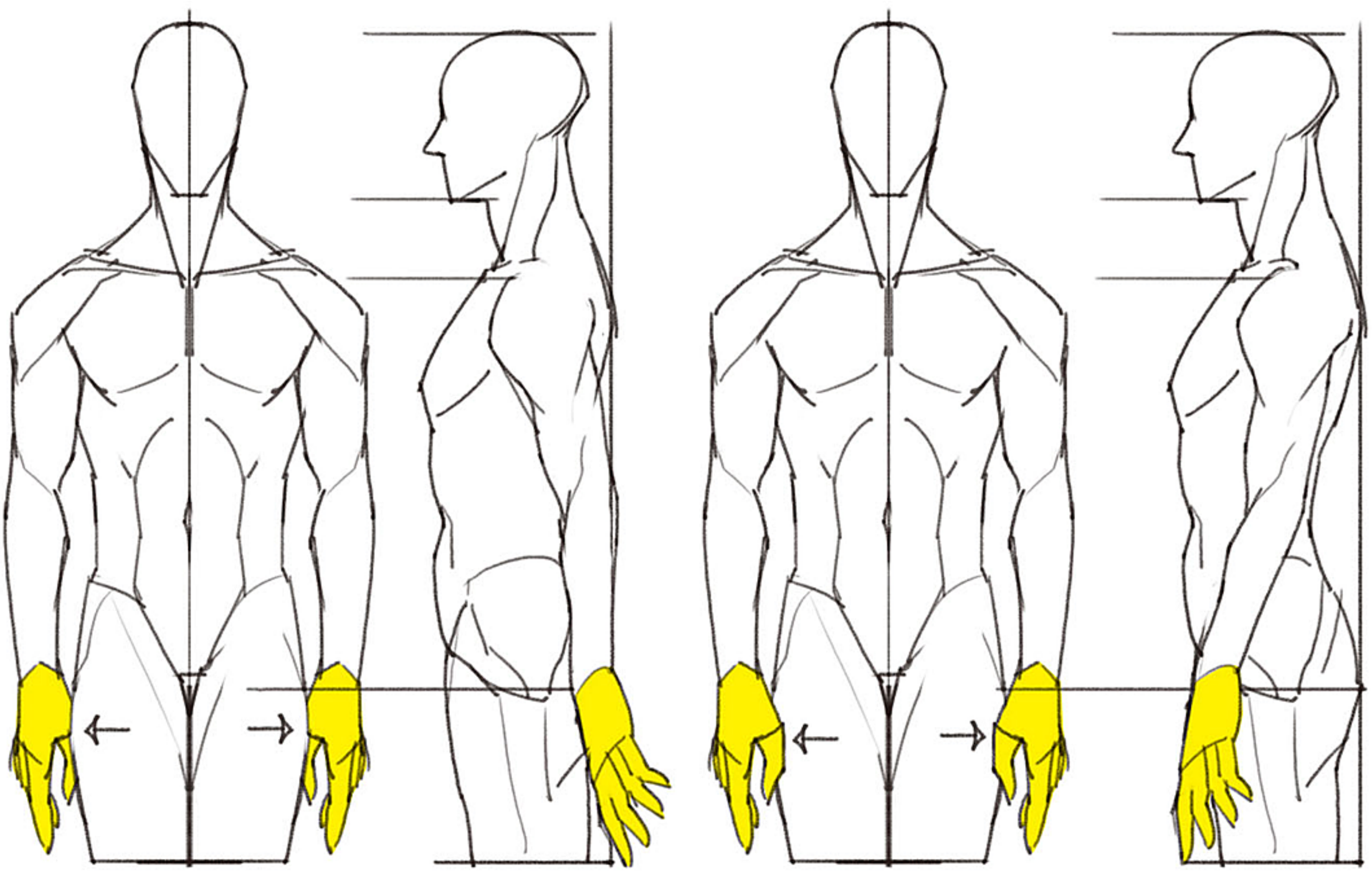




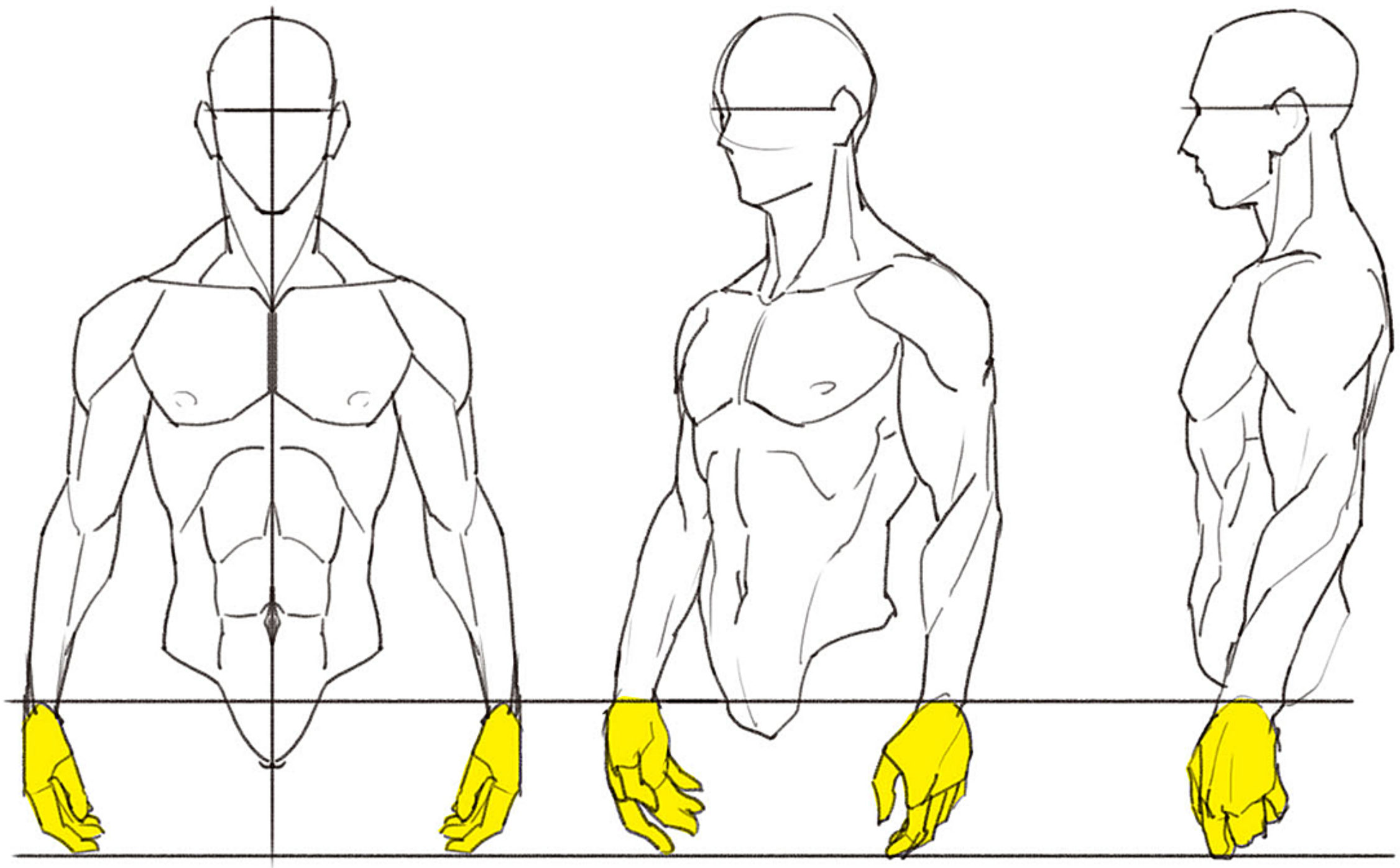
When the fingertips are gathered, the .index and little finger are placed at the bottom of the middle finger, forming a sharp shape.



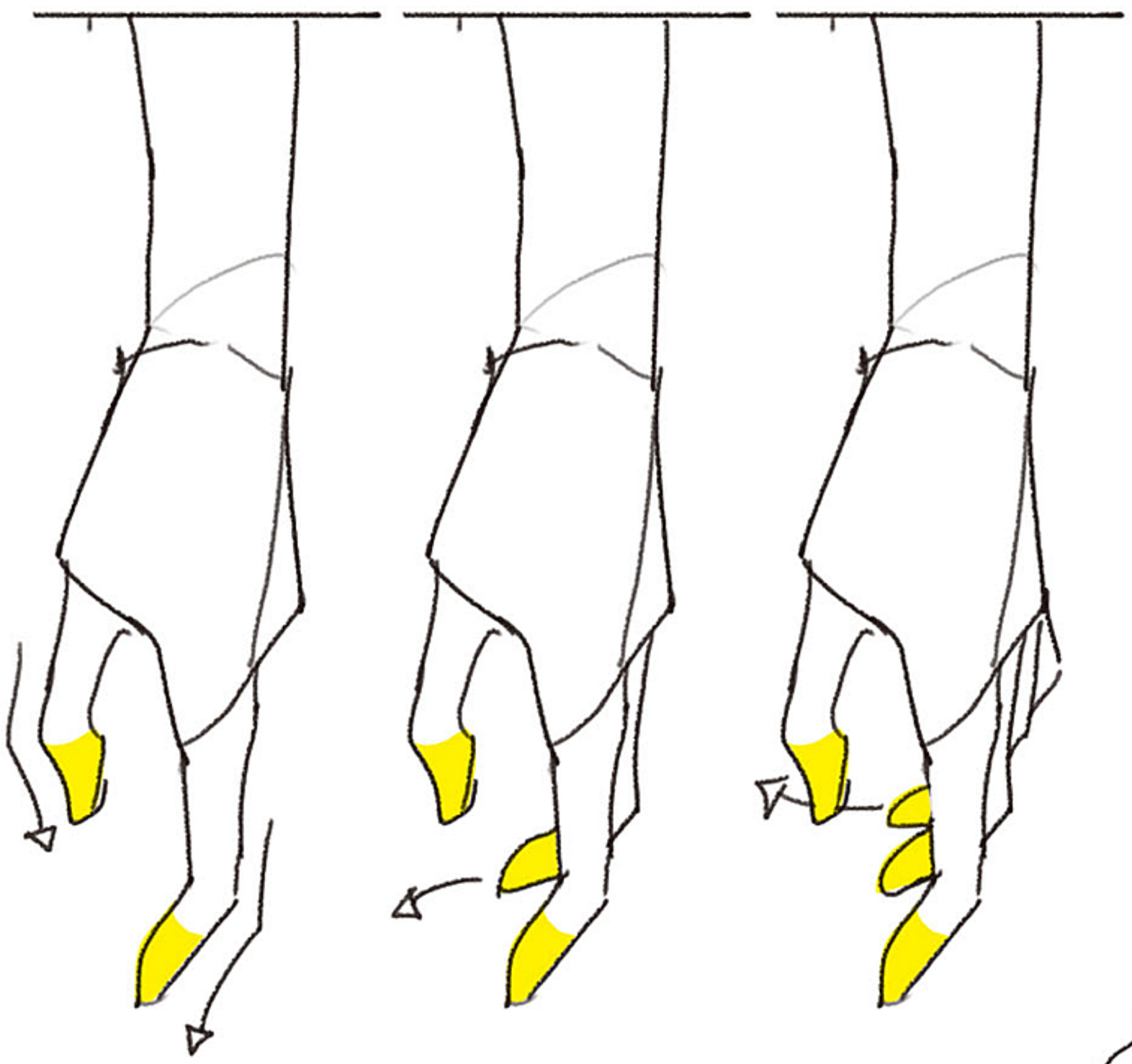
When the fingers are folded at an angle where the palm is visible, the knuckles are gathered around the center of the palm.



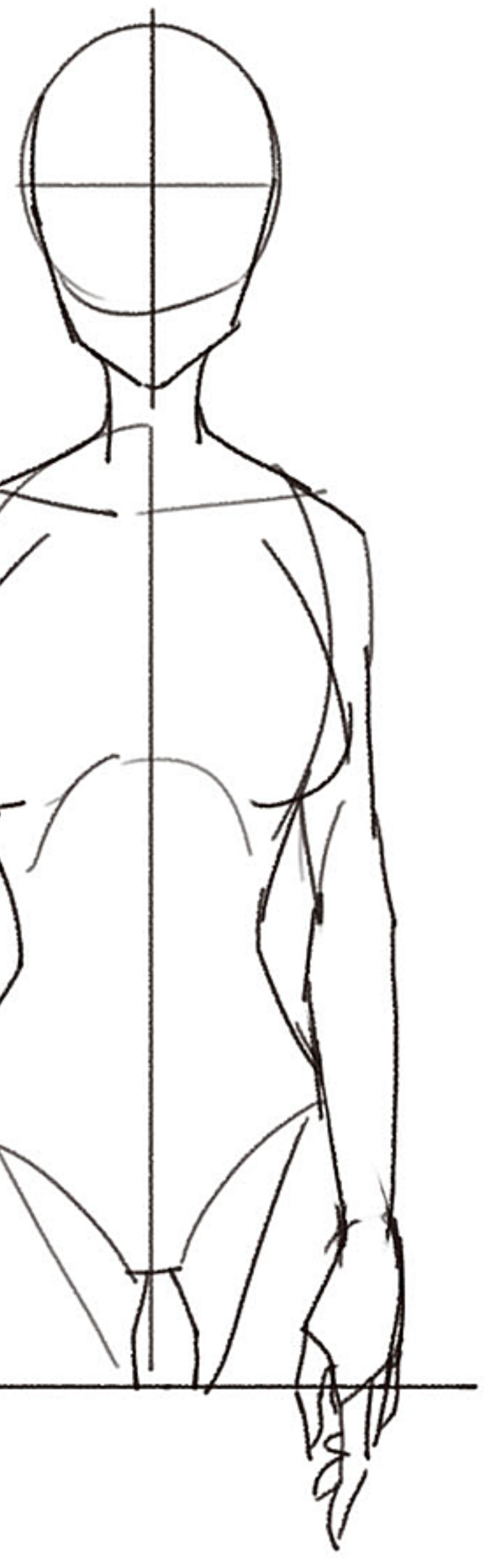
In the front view of a standing position, if the hand is even slightly covered by the thigh, the arm is in the back position. Therefore, it is natural for the hand to come forward rather than the thigh unless that is the intended situation.

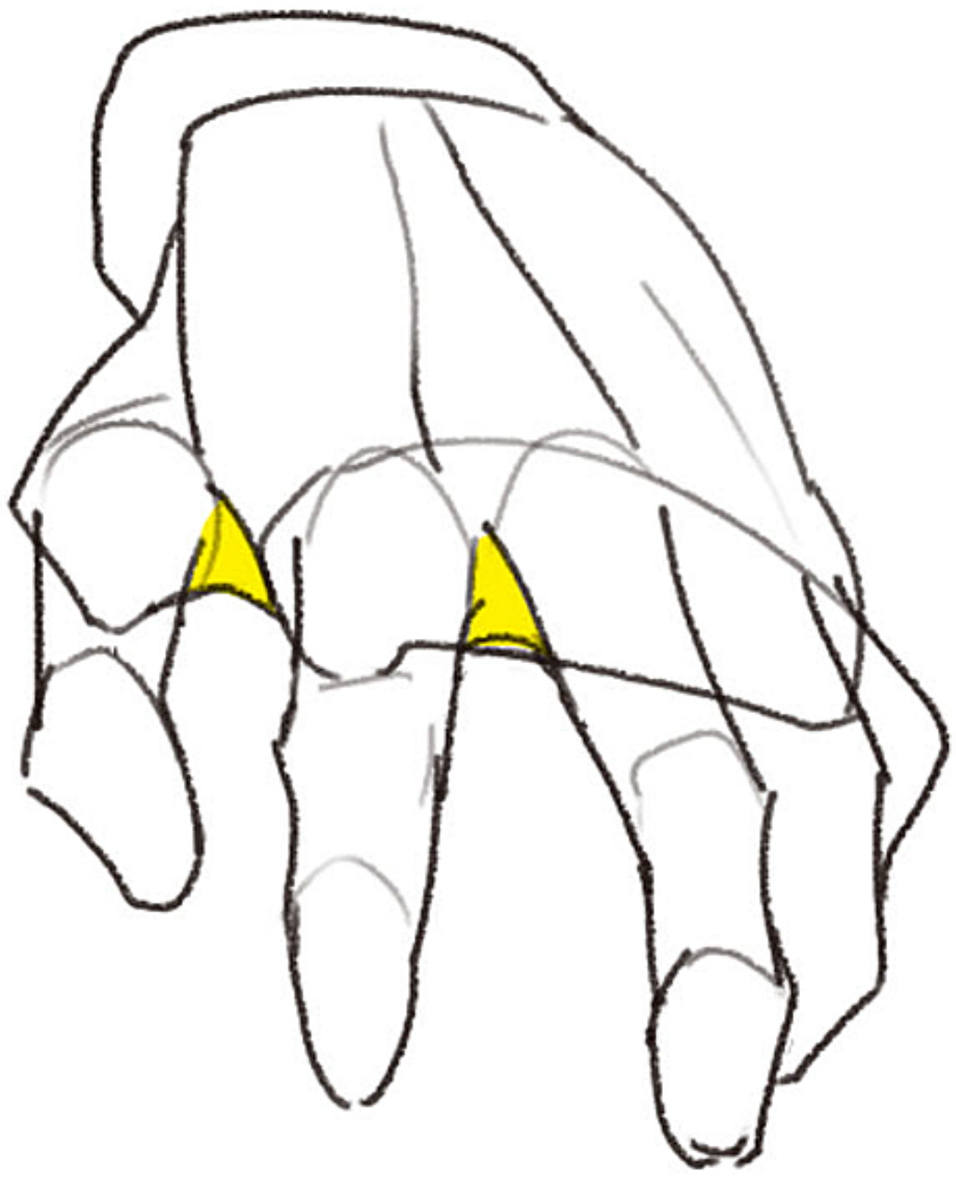


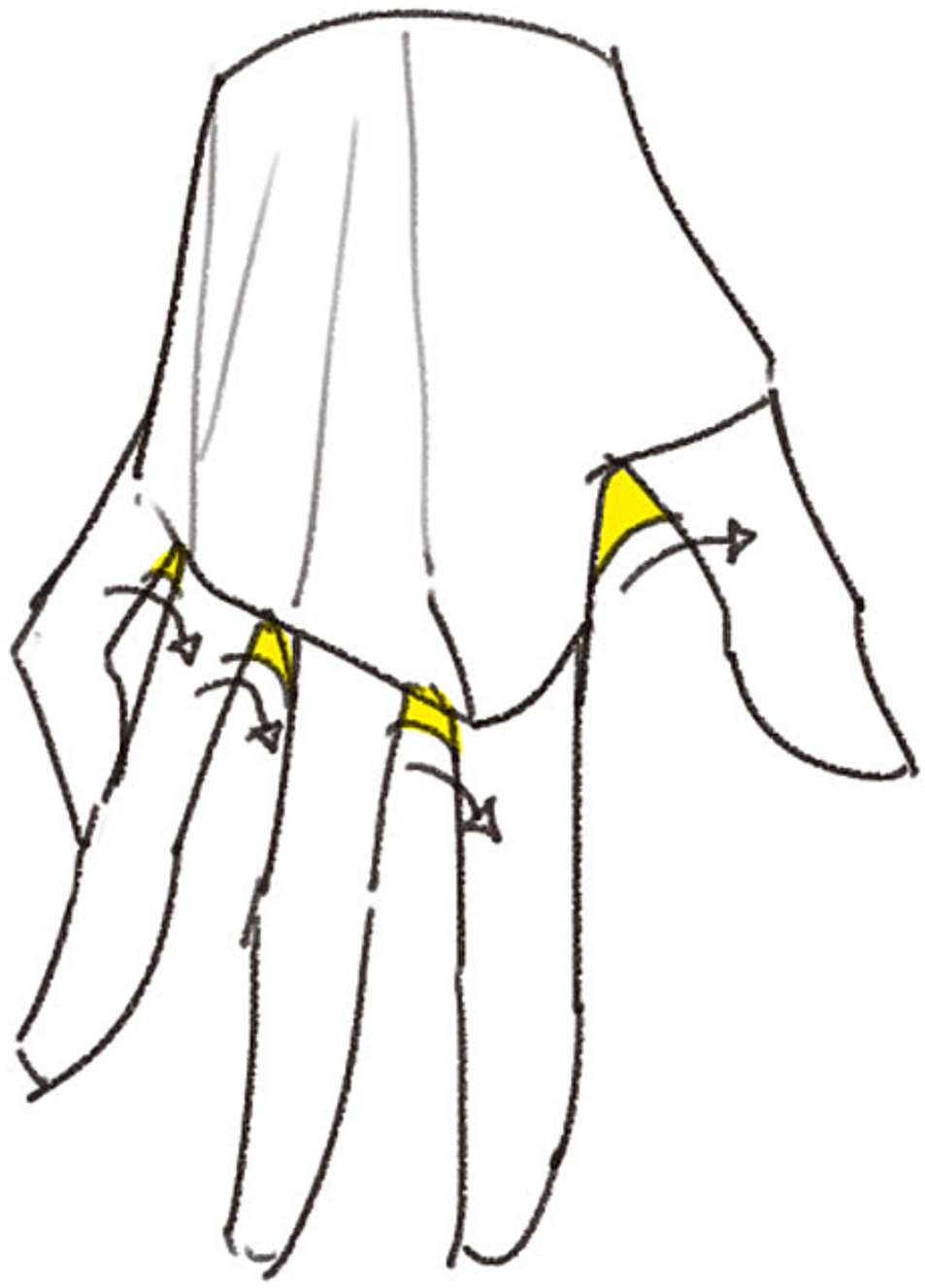
It is natural to draw the side of the hand when the body is in the front view, the hand at a three quarter angle (for the back hand, at a three quarter angle whore the palm is visible) when the body is in the three quarter view, and the top of the hand when the body is in the side view.

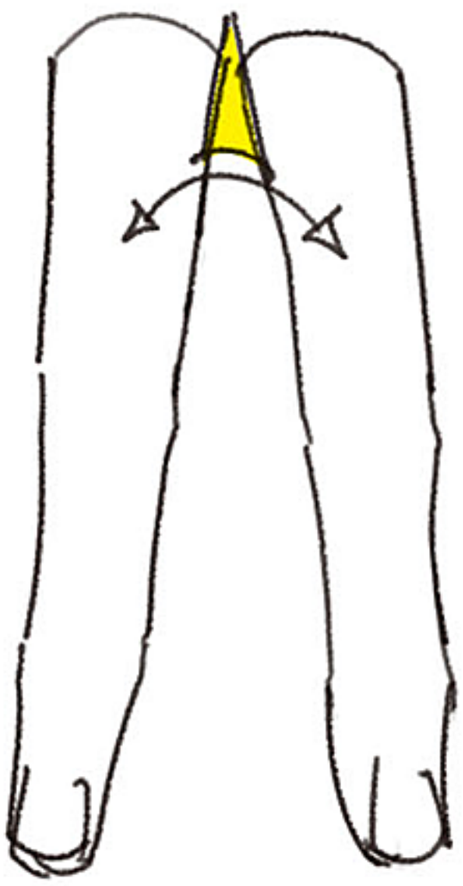


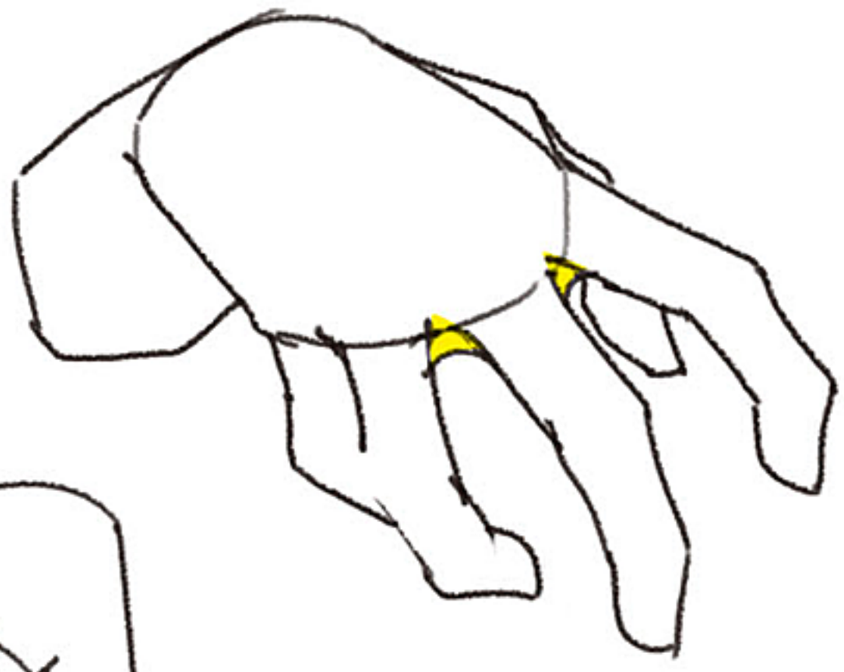
The curved angle of the index finger, middle finger, and ring finger are all different when a hand is in a relaxed position.



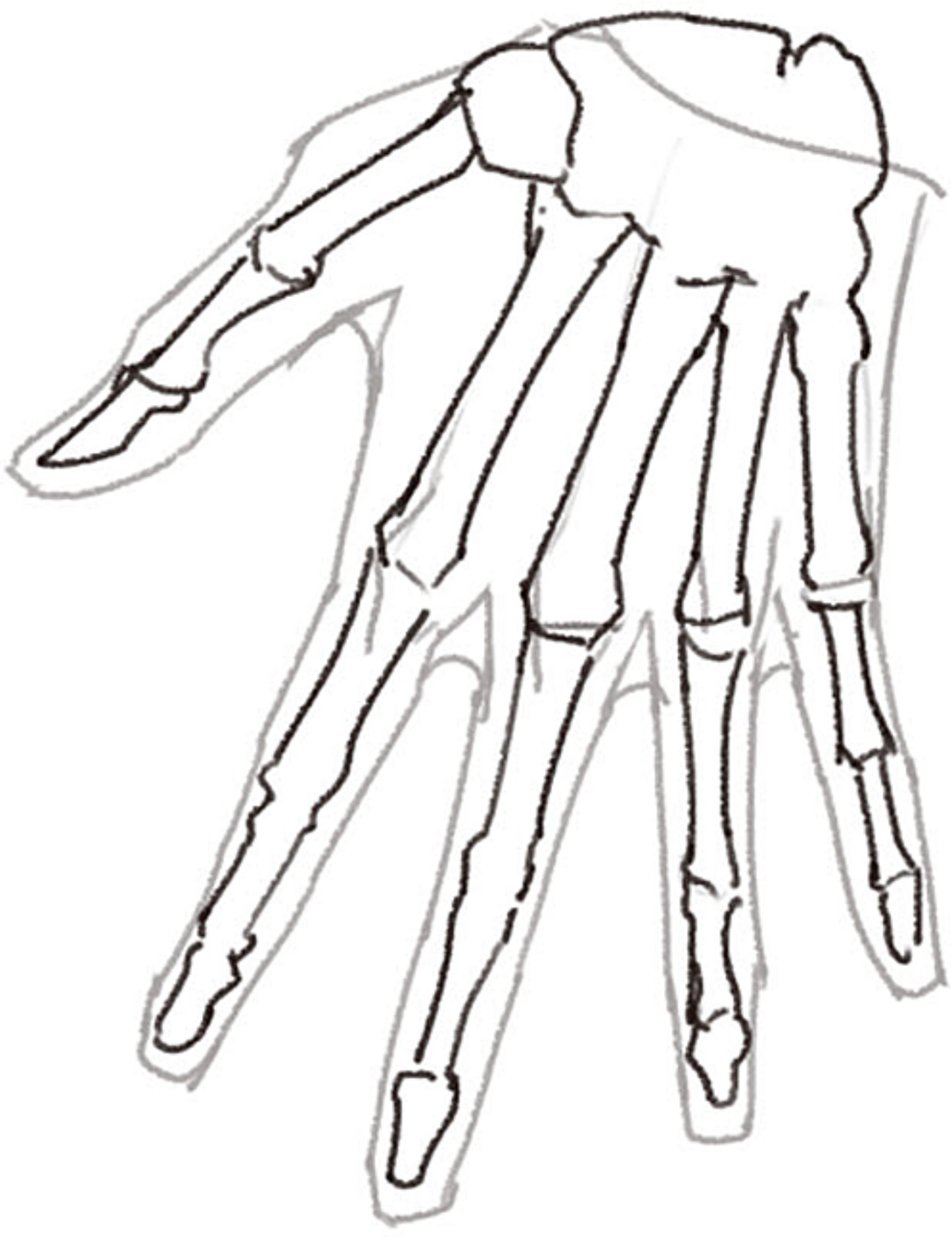


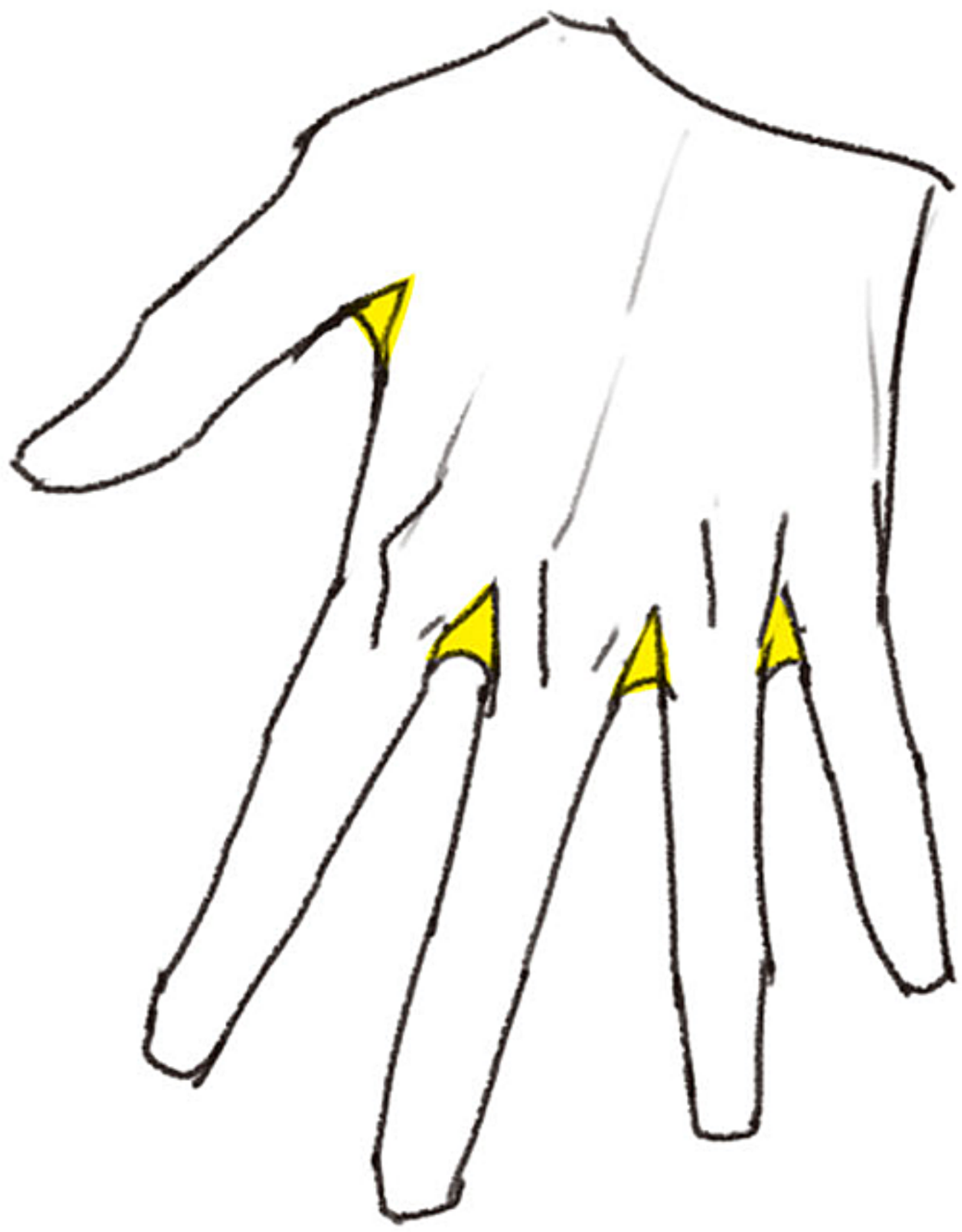




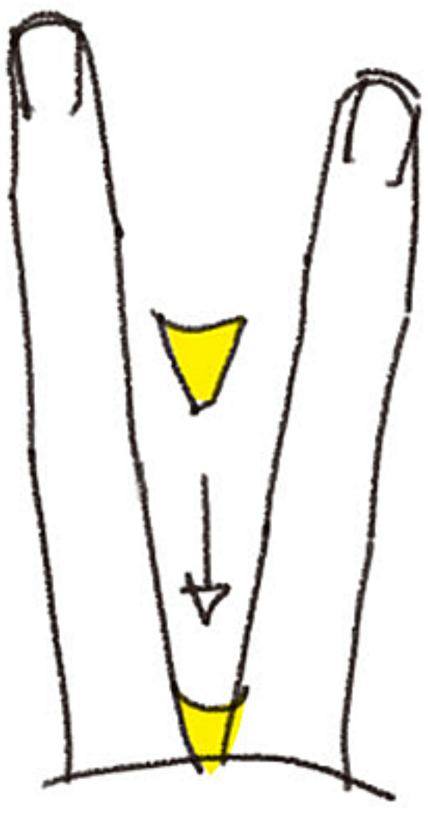


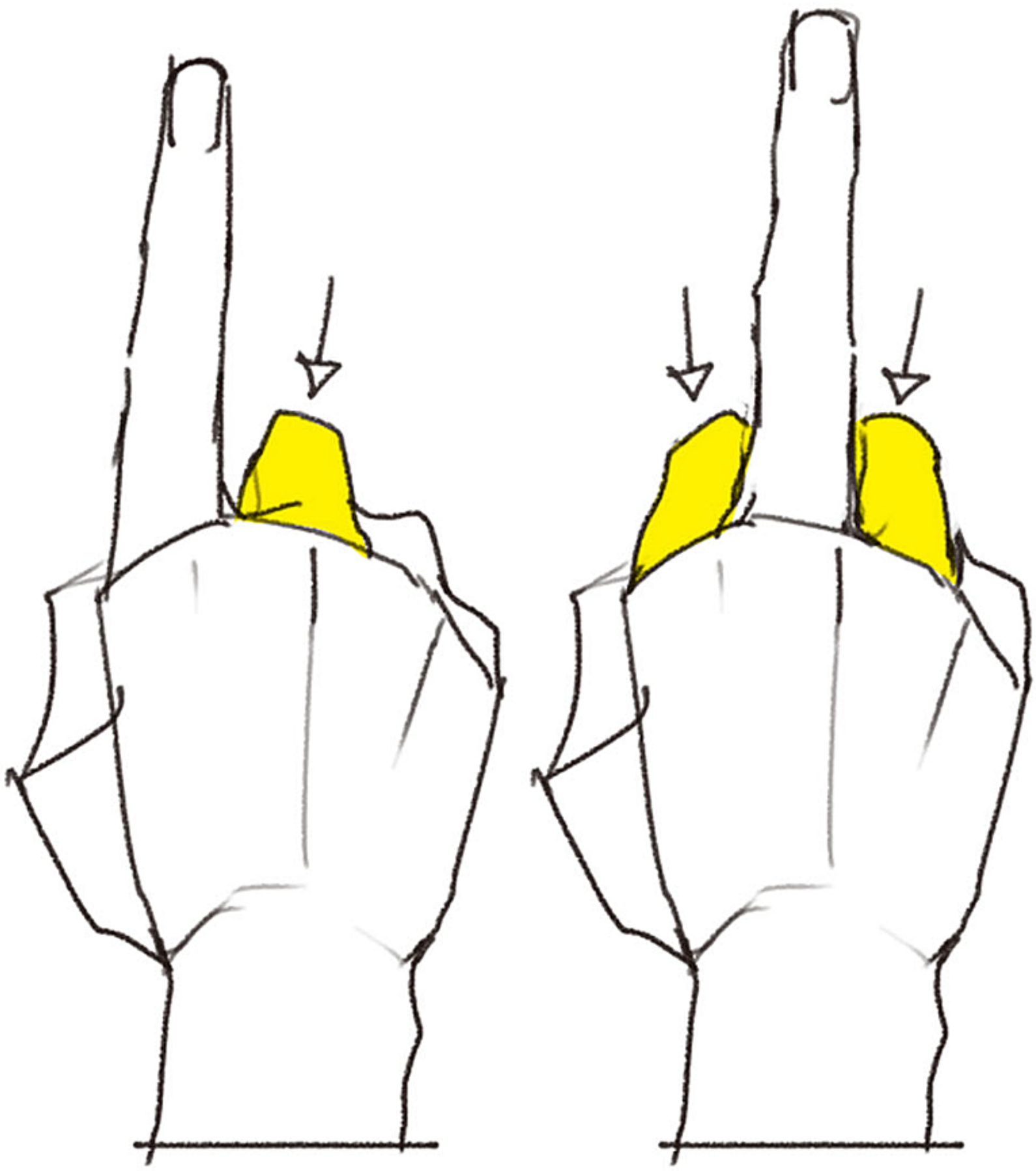
When making small connections between fingers, it is better to draw them in curves.

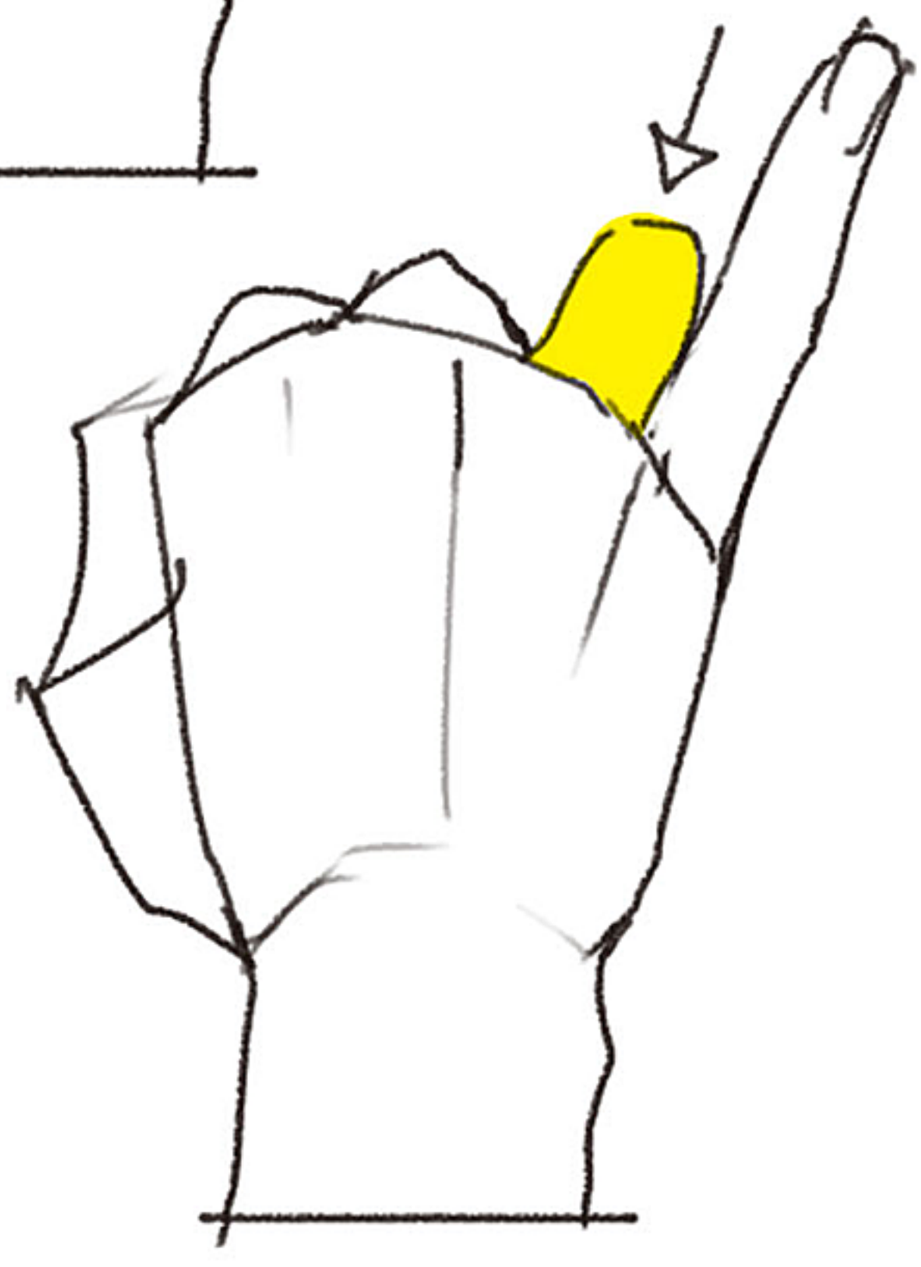




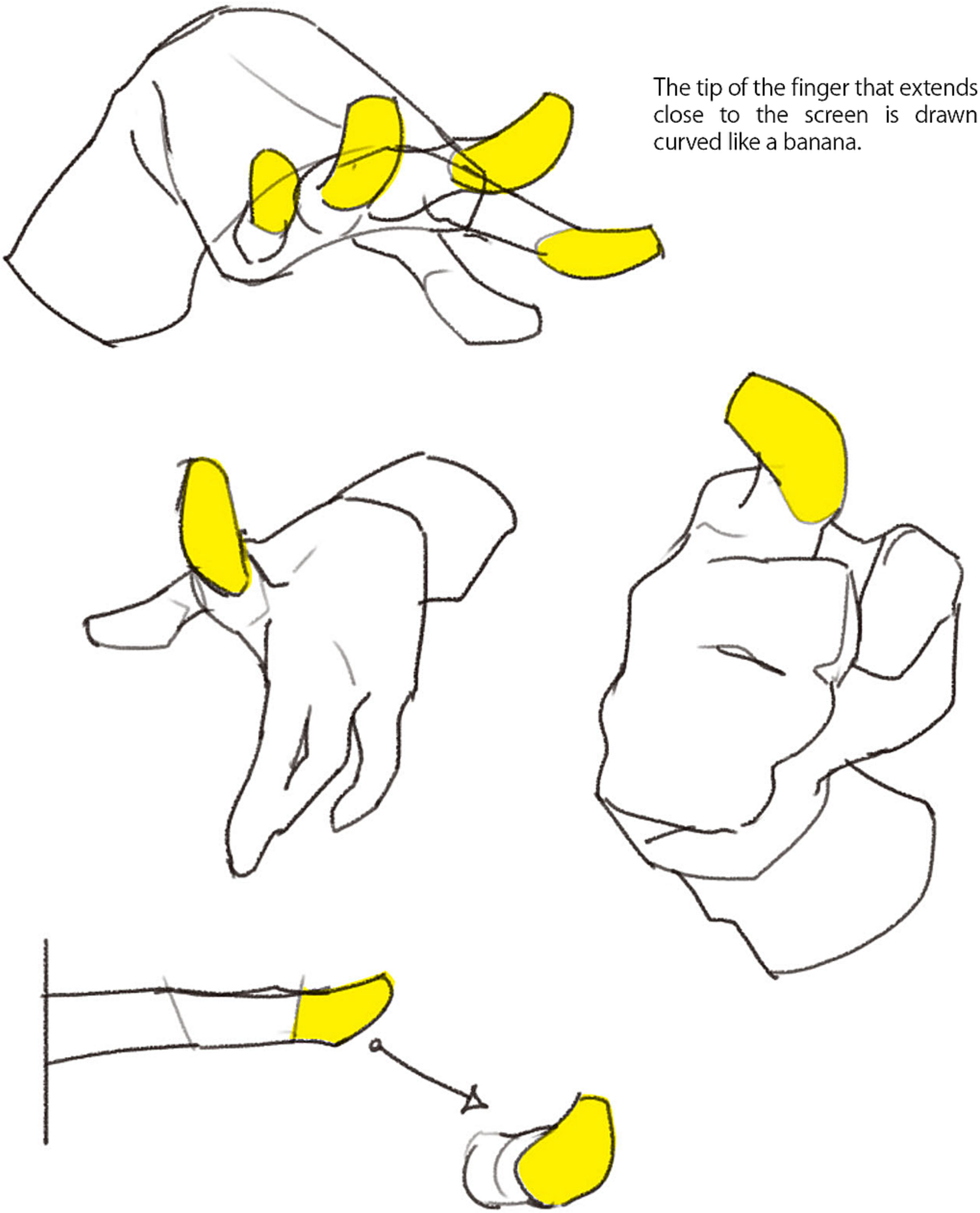
When the fingers are spread apart, it is more natural to make the connections between them in the form of a small triangle.



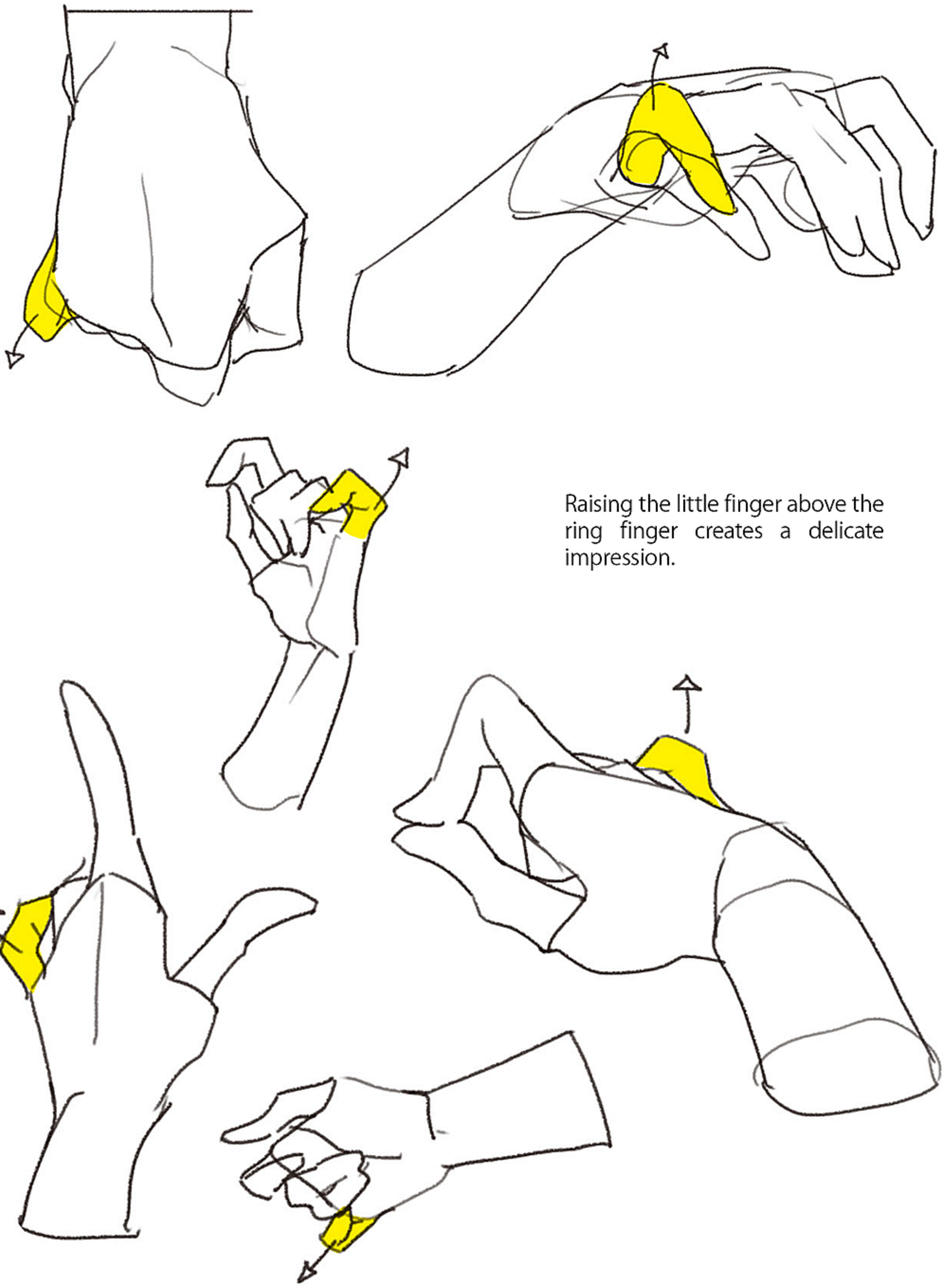




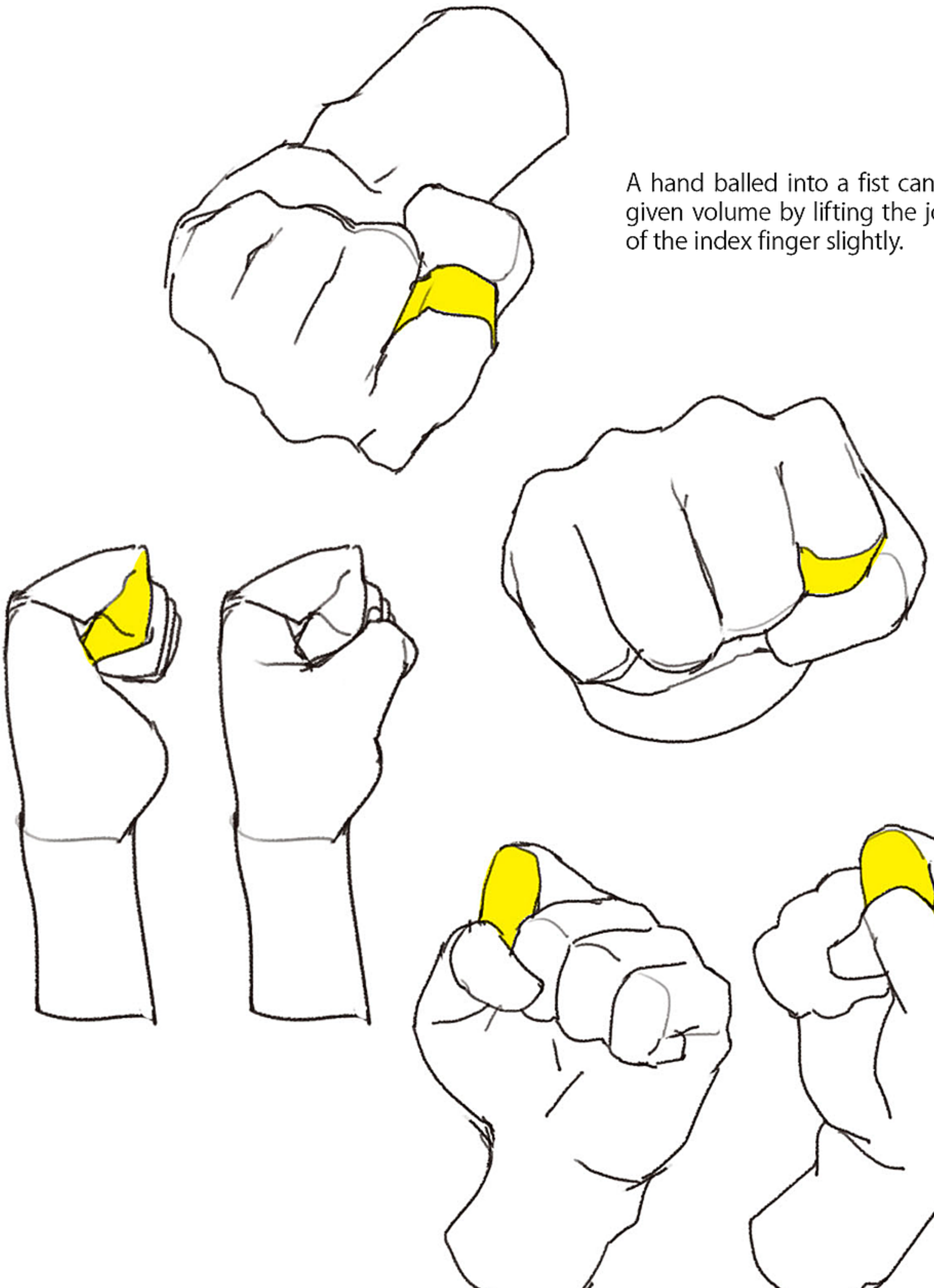
When drawing an open finger, you can express it more naturally by slightly lifting the joint of the next finger(s).



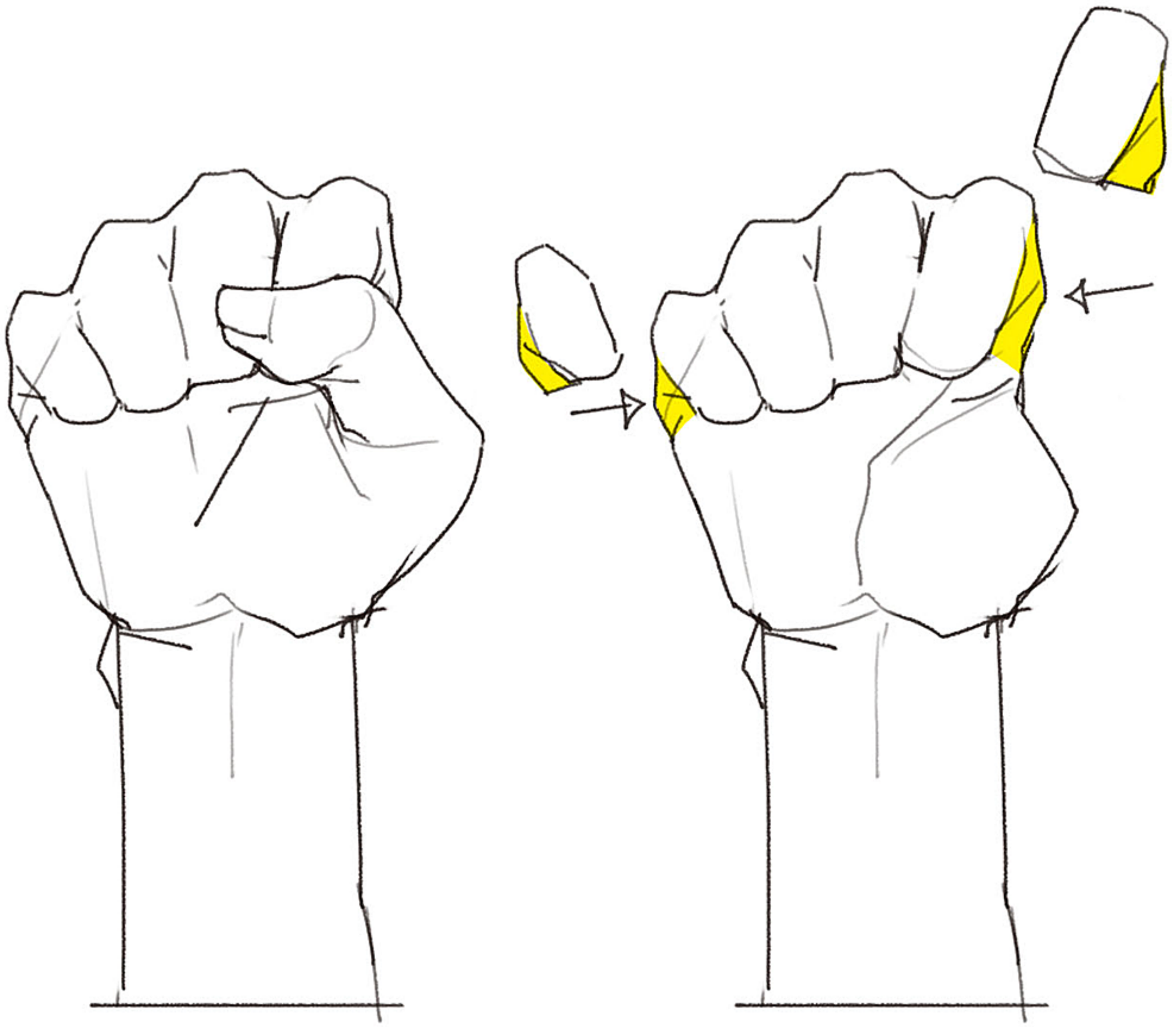
The tip of the finger that extends close to the screen is drawn curved like a banana.



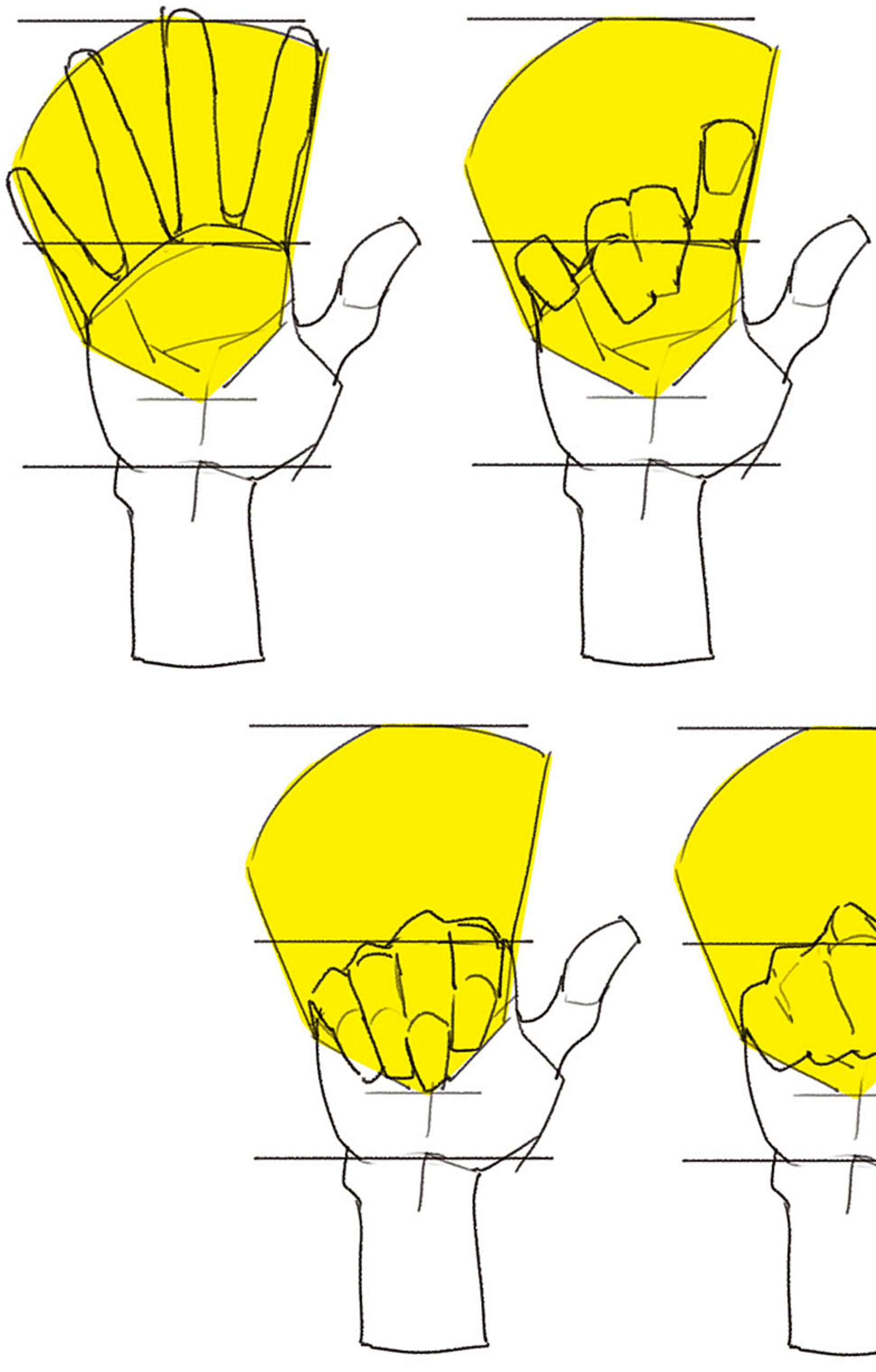
Raising the little finger above the ring finger creates a delicate impression.



A hand balled into a fist can be given volume by lifting the joint of the index finger slightly.



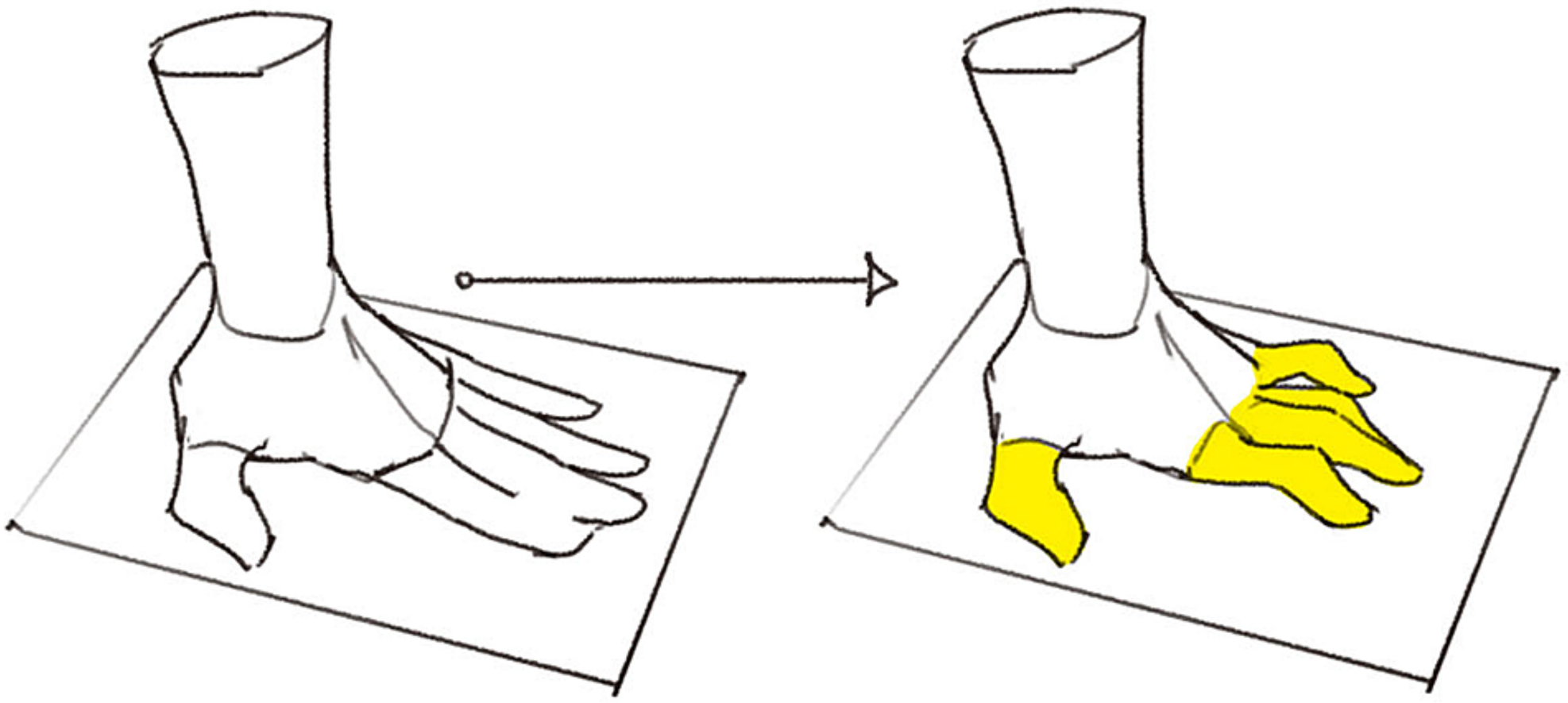
To create a three-dimensional effect when drawing the front part of the fist, include spaces on the edges of the index and little fingers.

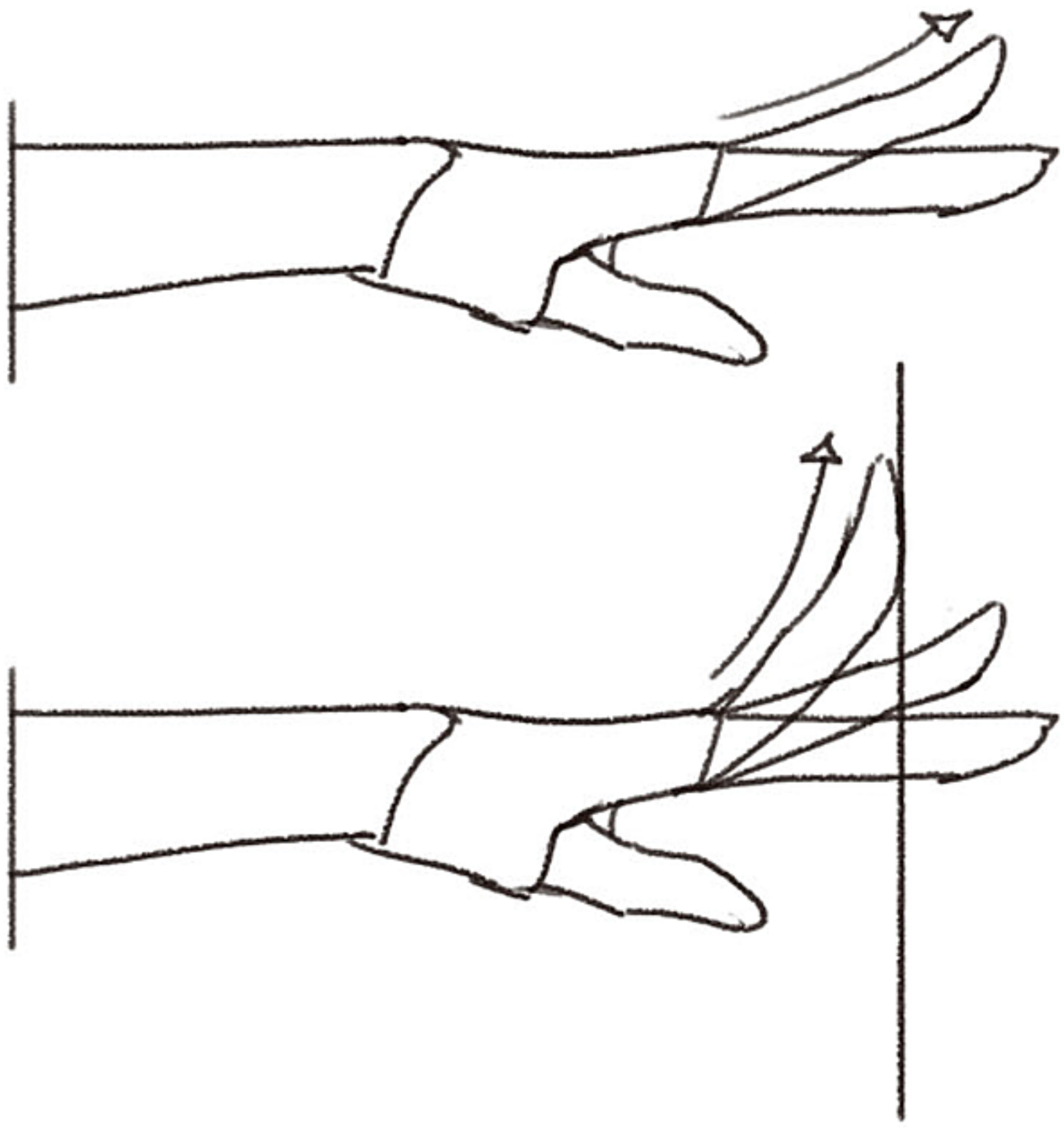


There are many different ways of expressing moving fingers. You can create finger movements while taking care not to deviate from the range.

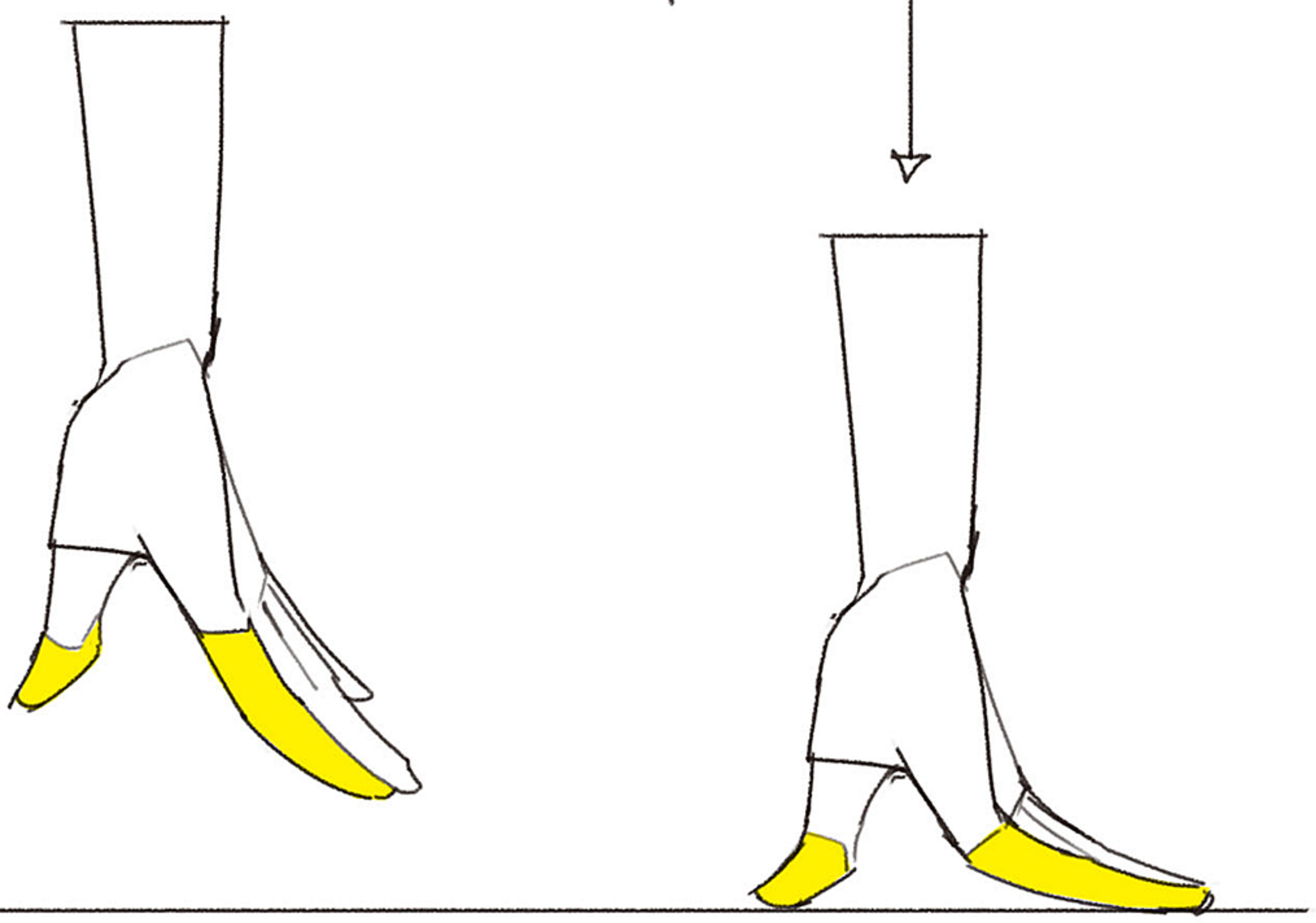
By changing the flow of the index finger a little, you can prevent the hand from looking stiff and more easily draw the other fingers.

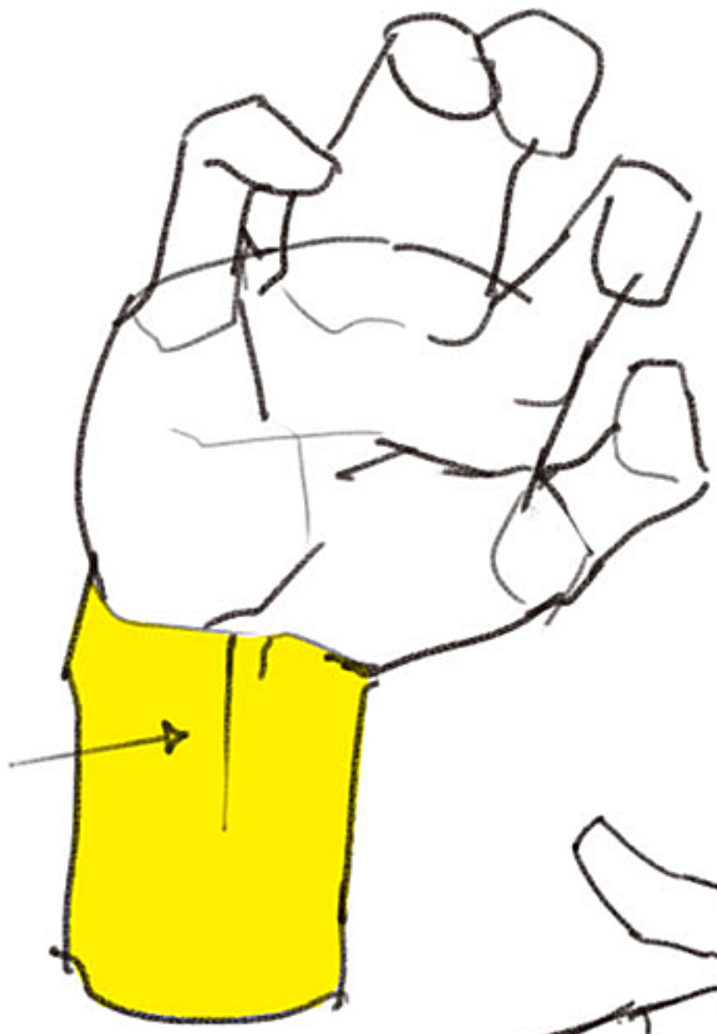
When touching the ground with the palm, it is natural for the fingers to bend slightly.

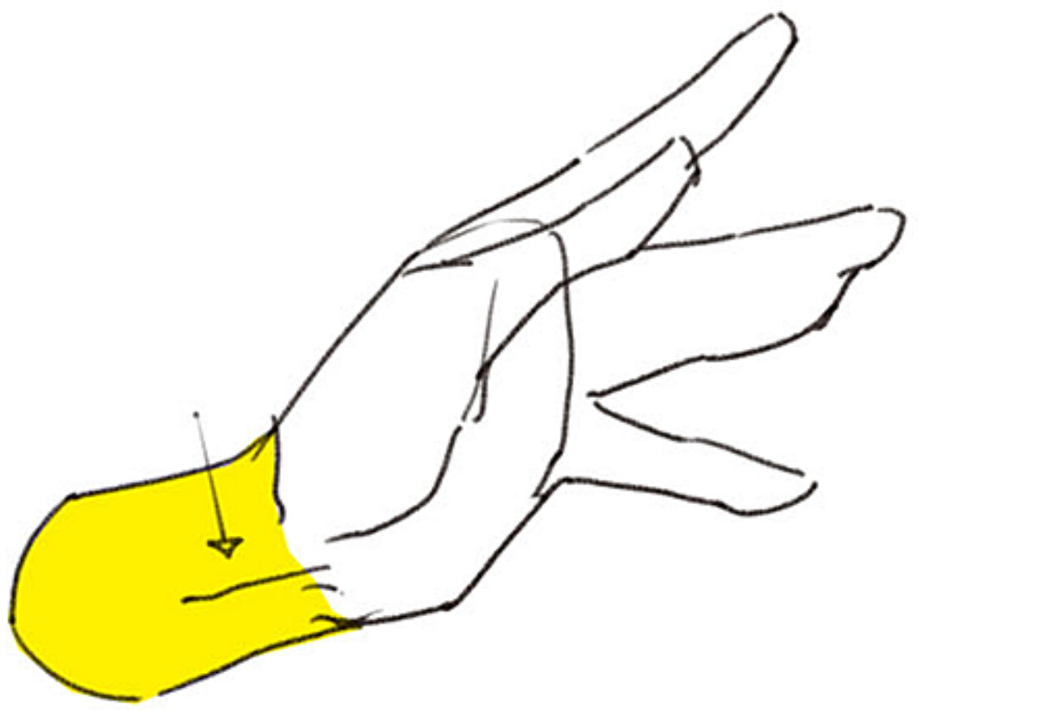


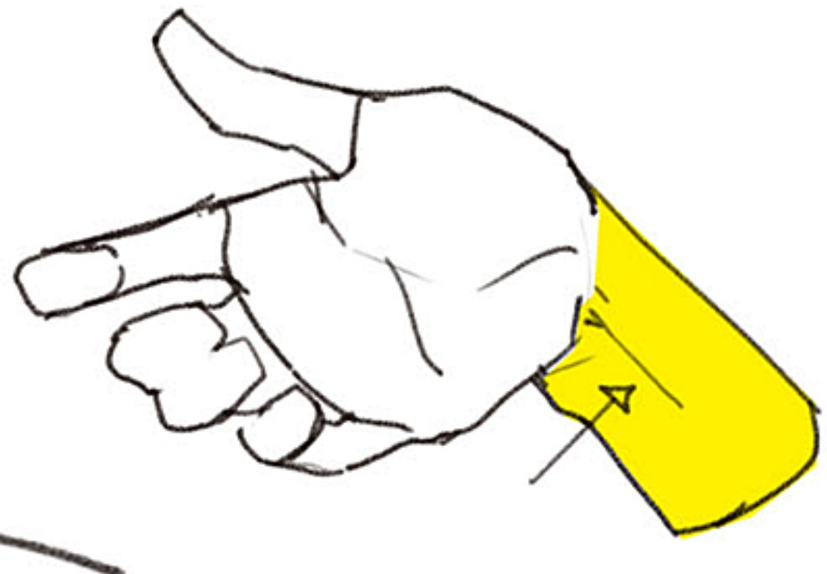


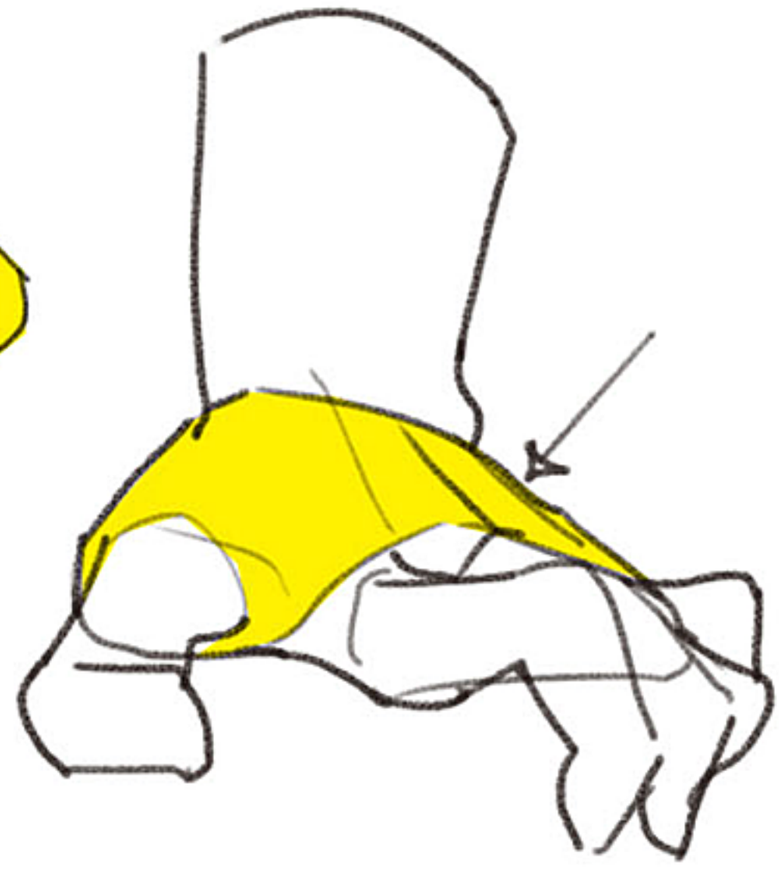
When a finger touches an object, it bends more than it would otherwise bend.

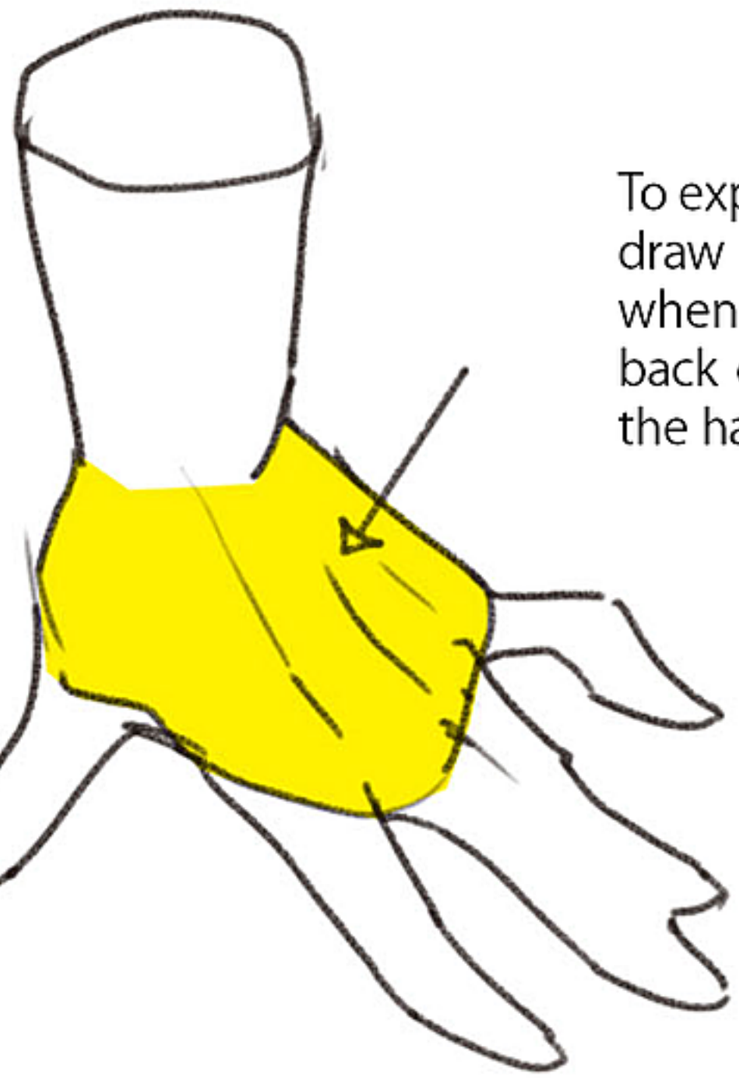






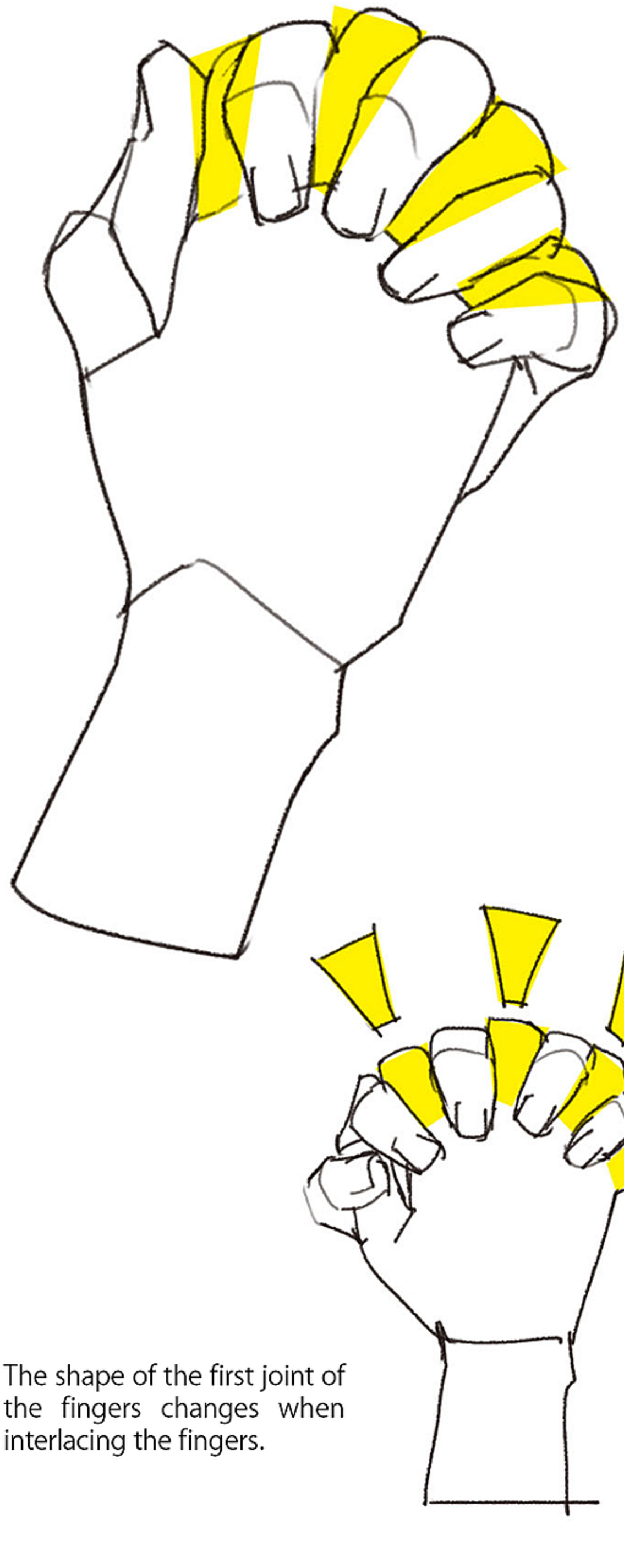


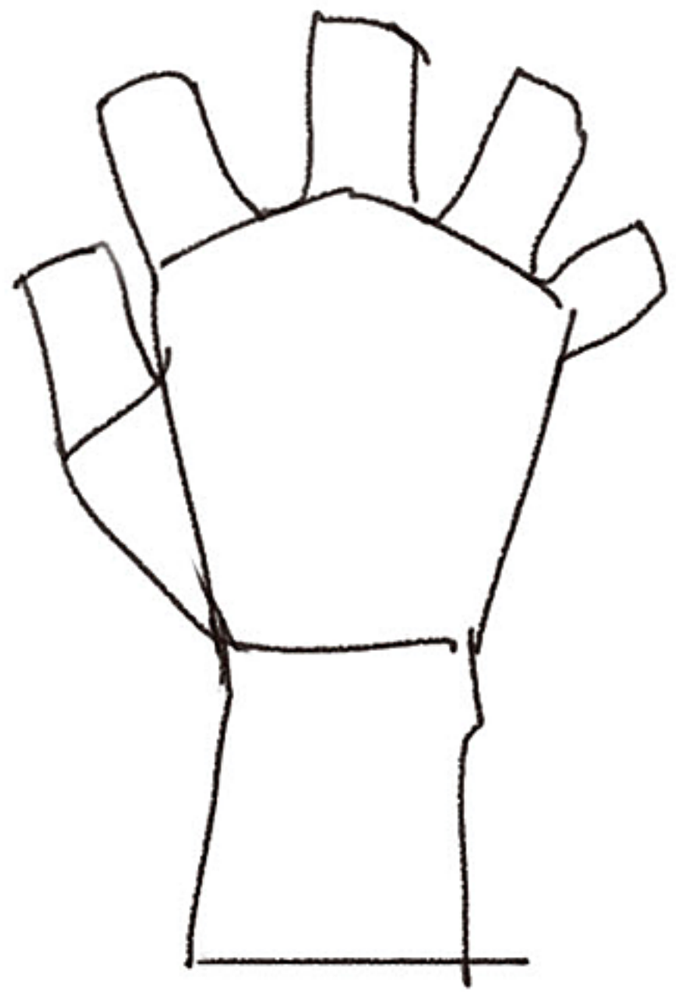


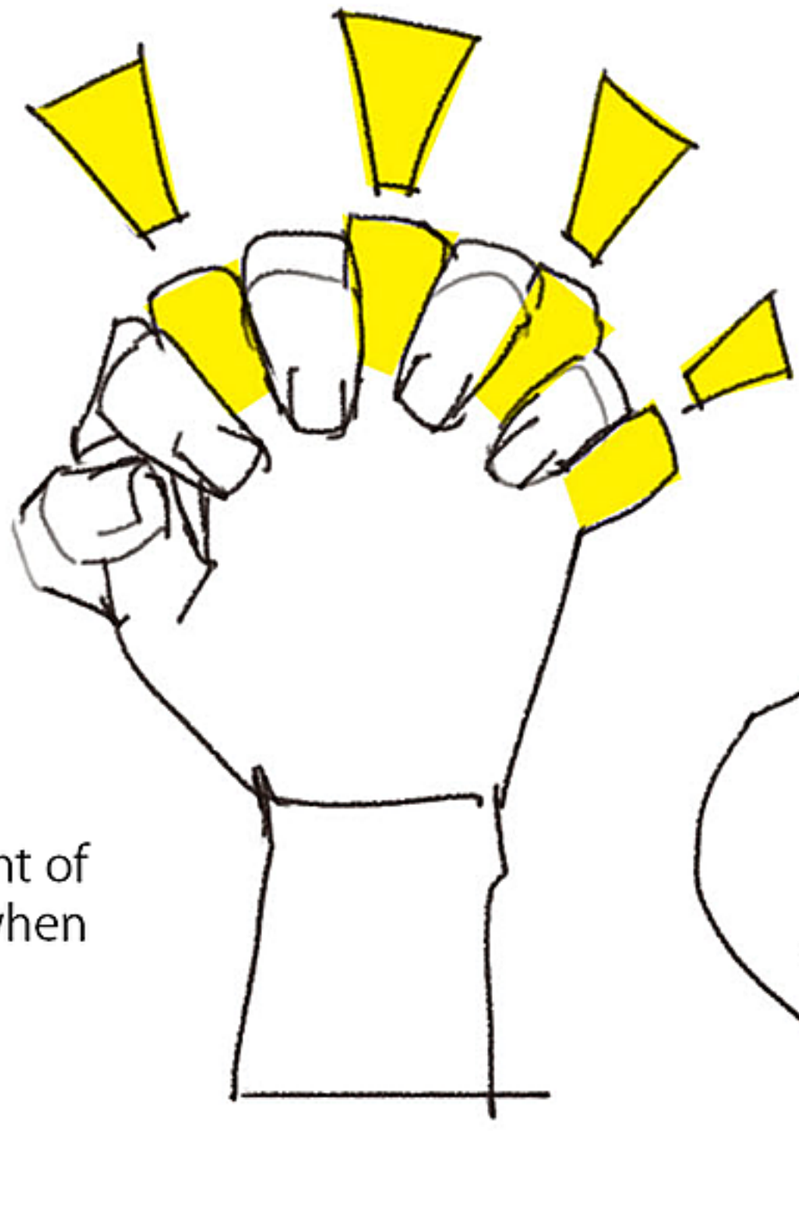


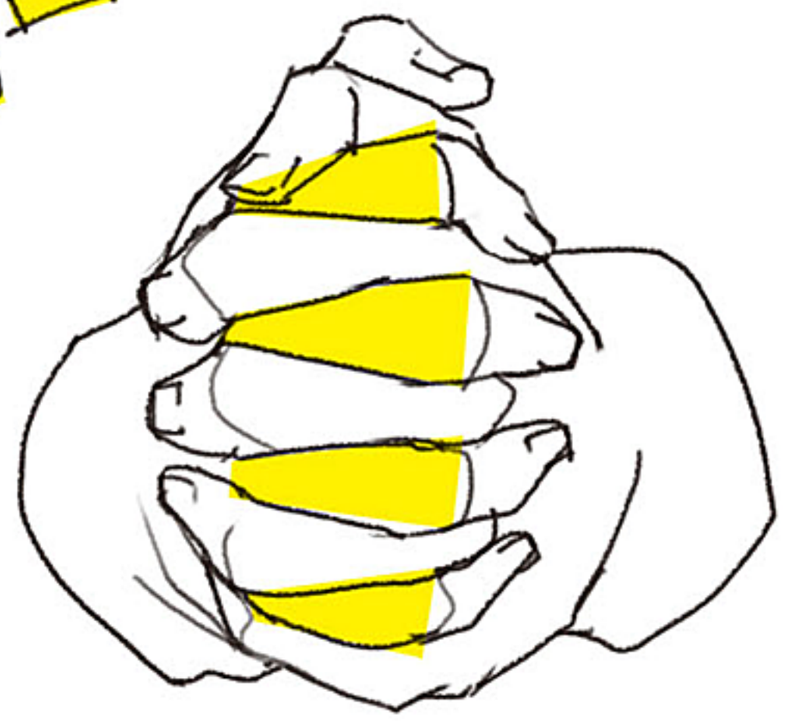
To express a hand with force, you can draw a skeleton line on the wrist when the palm is visible and on the back of the hand when the back of the hand is visible.

When drawing an open hand, you can feel the force by bending the tip of the fingers slightly upwards.

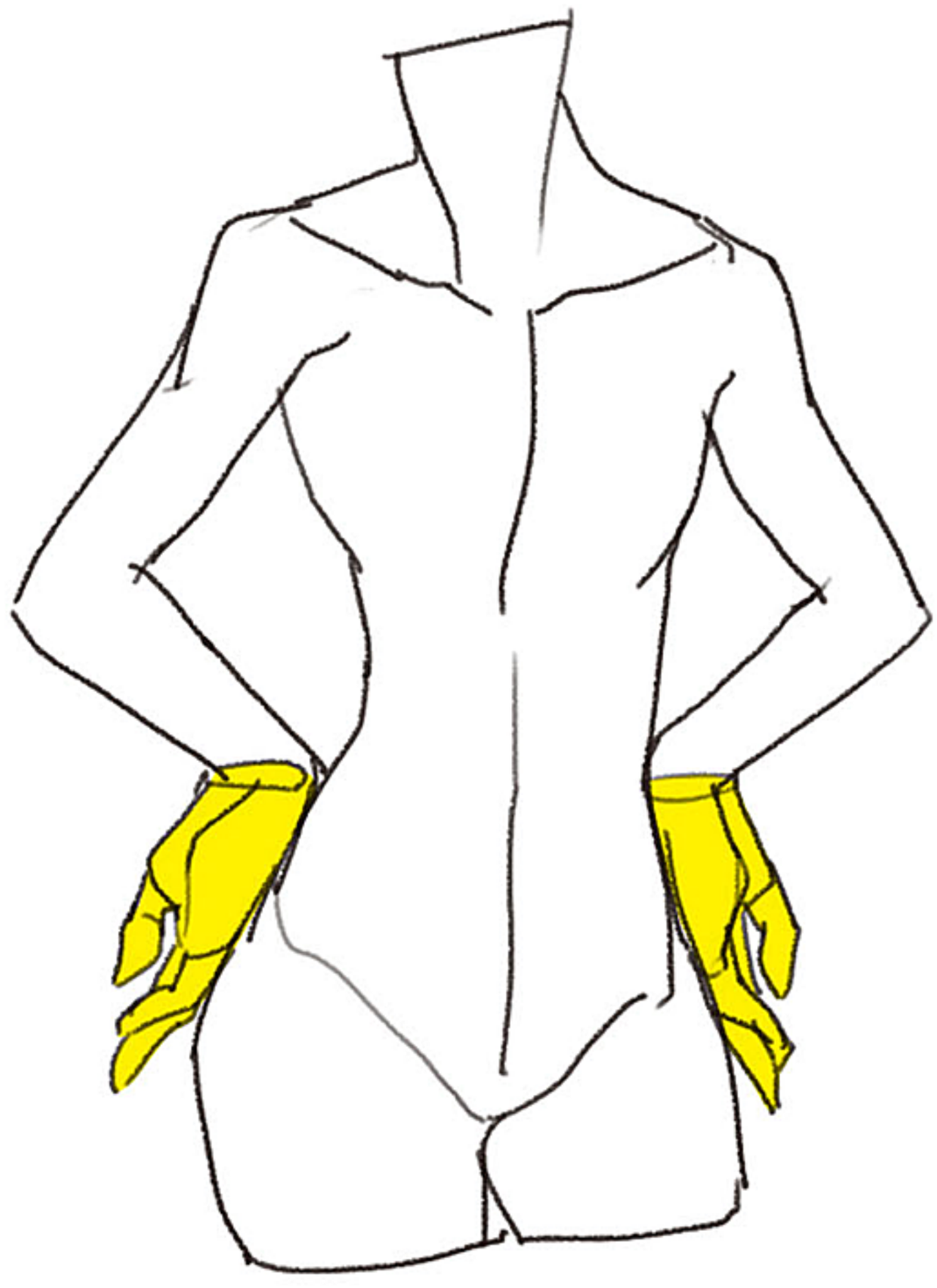




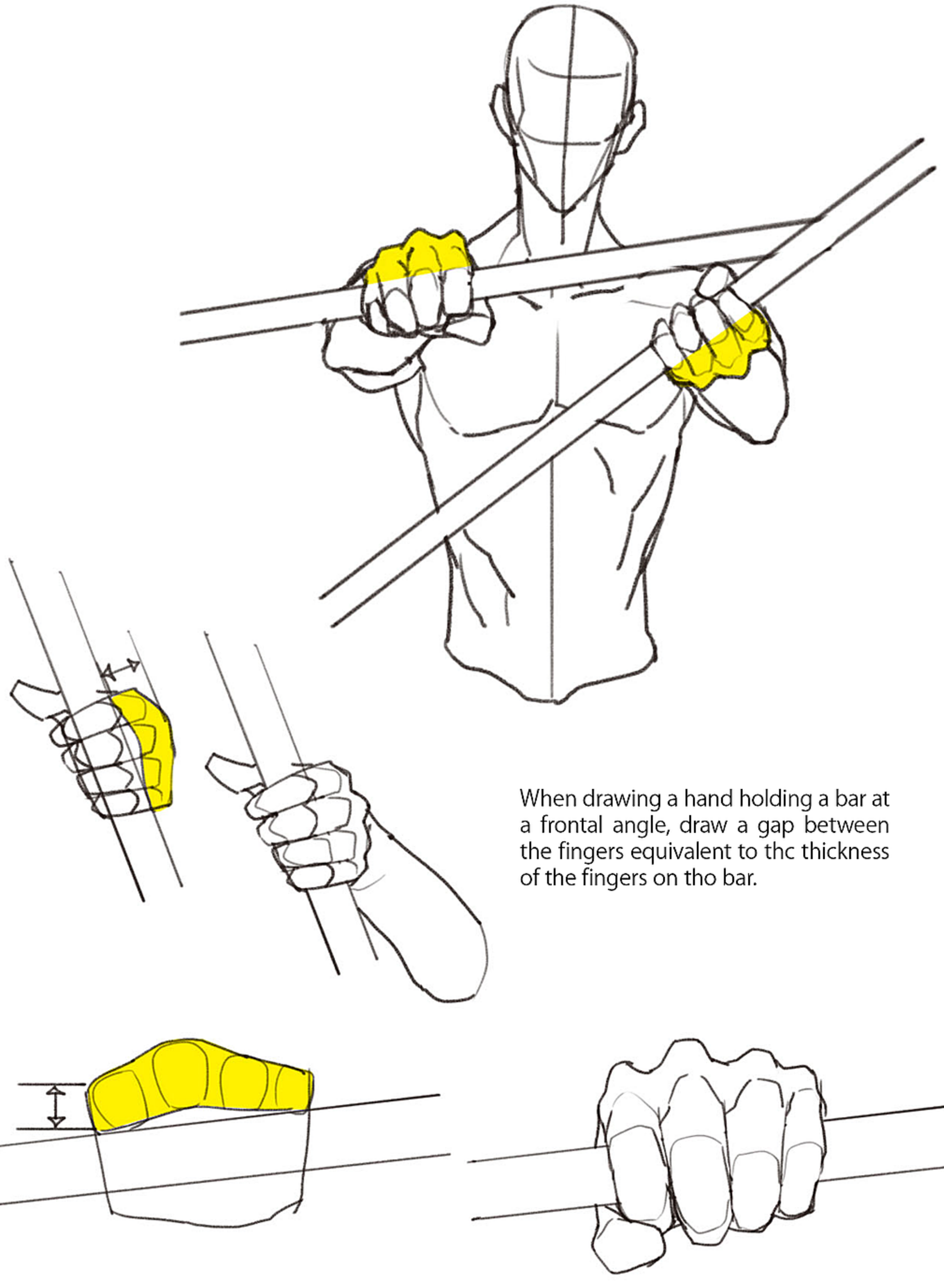




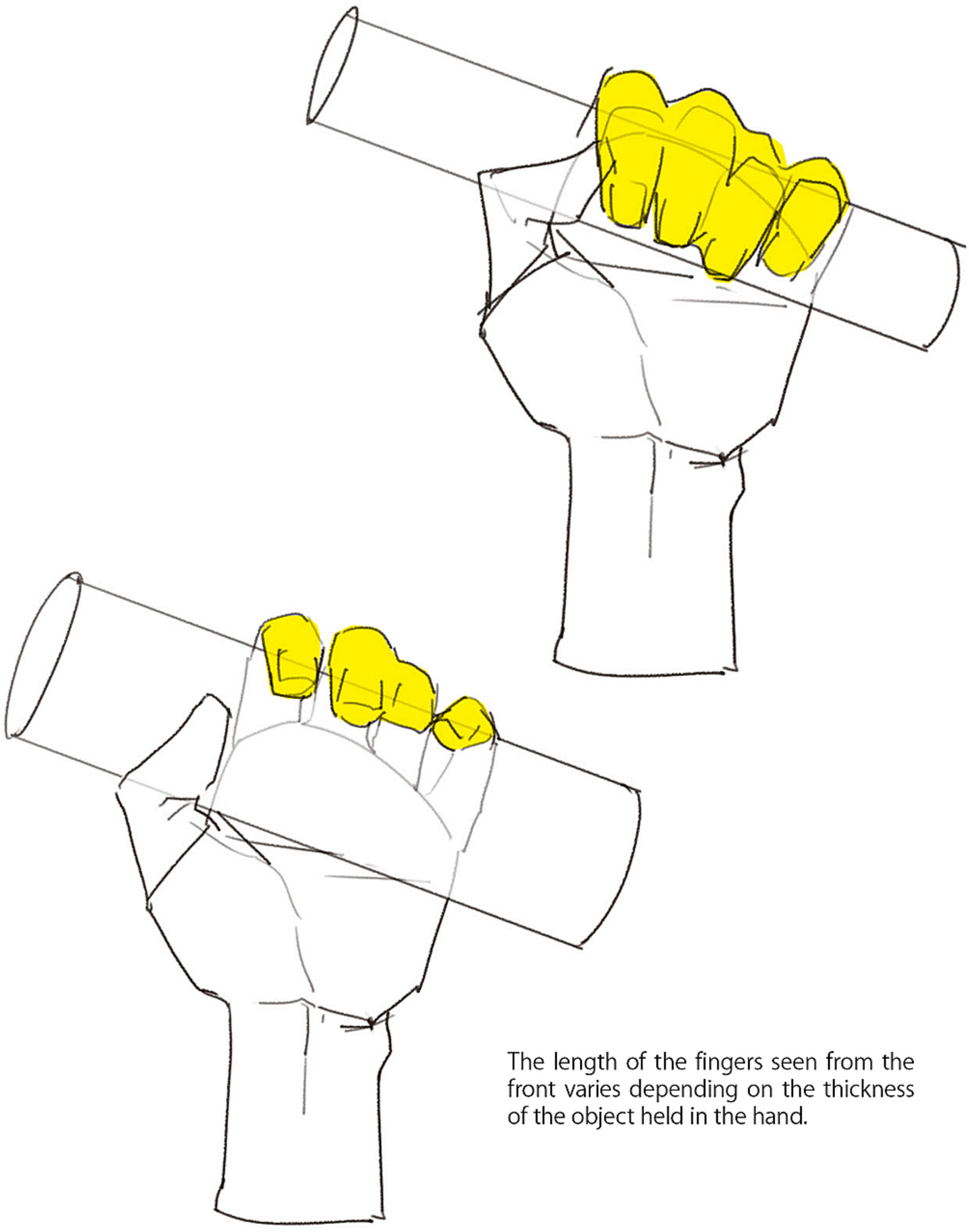
The shape of the first joint of the fingers changes when interlacing the fingers.



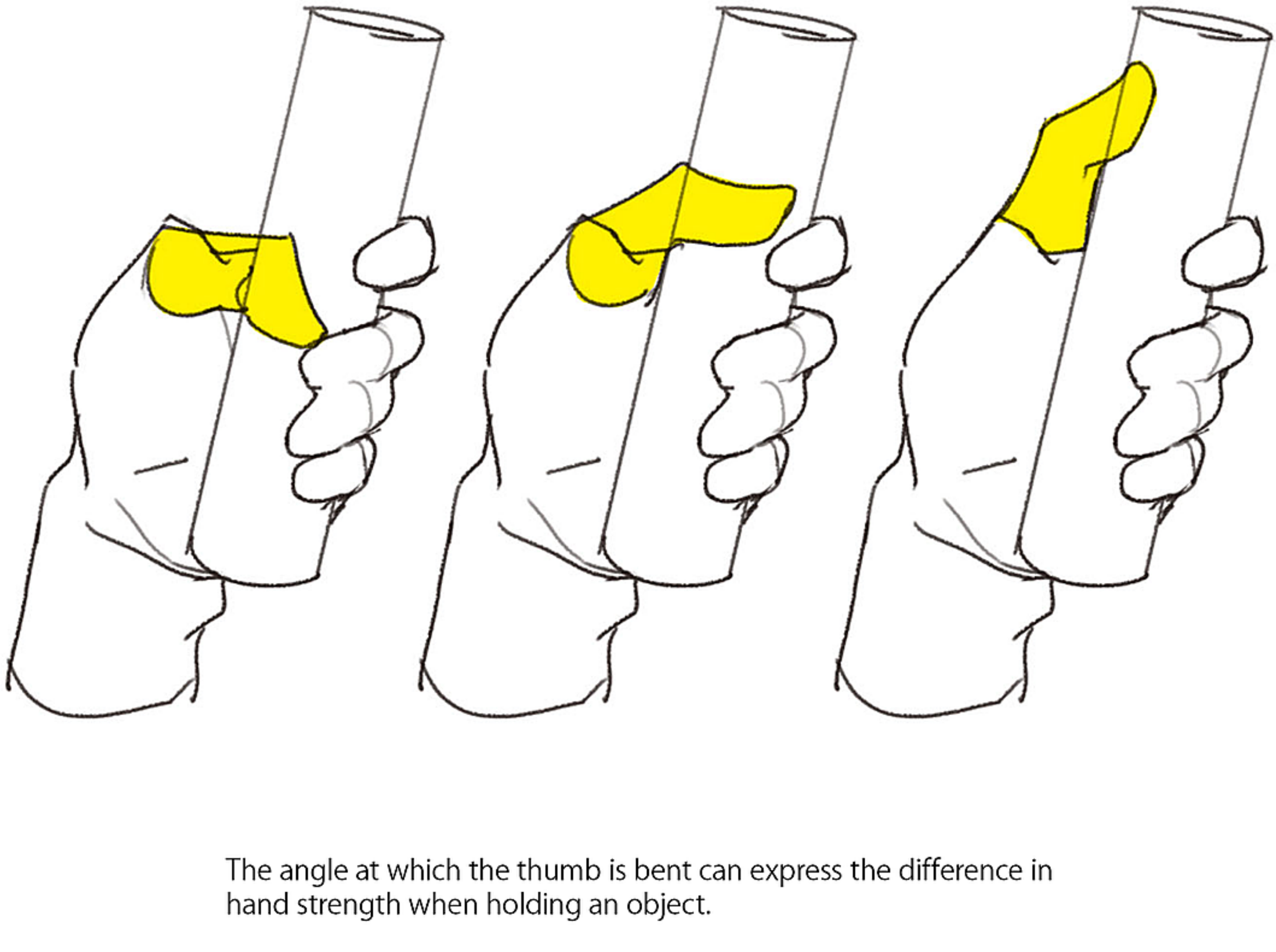
For the posture of placing the hand near the waist, bend the wrist so that the entire back of the hand touches the waist or the entire palm is drawn along the waist silhouette.



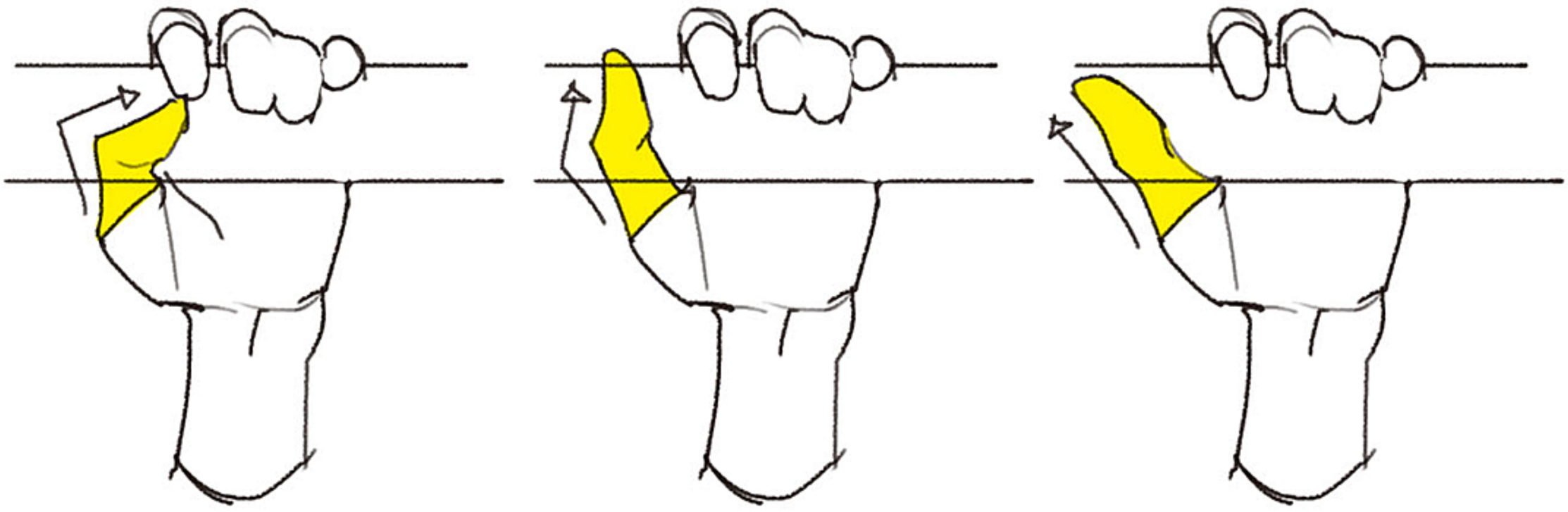
When drawing a hand holding a bar at a frontal angle, draw a gap between the fingers equivalent to thc thickness of the fingers on tho bar.

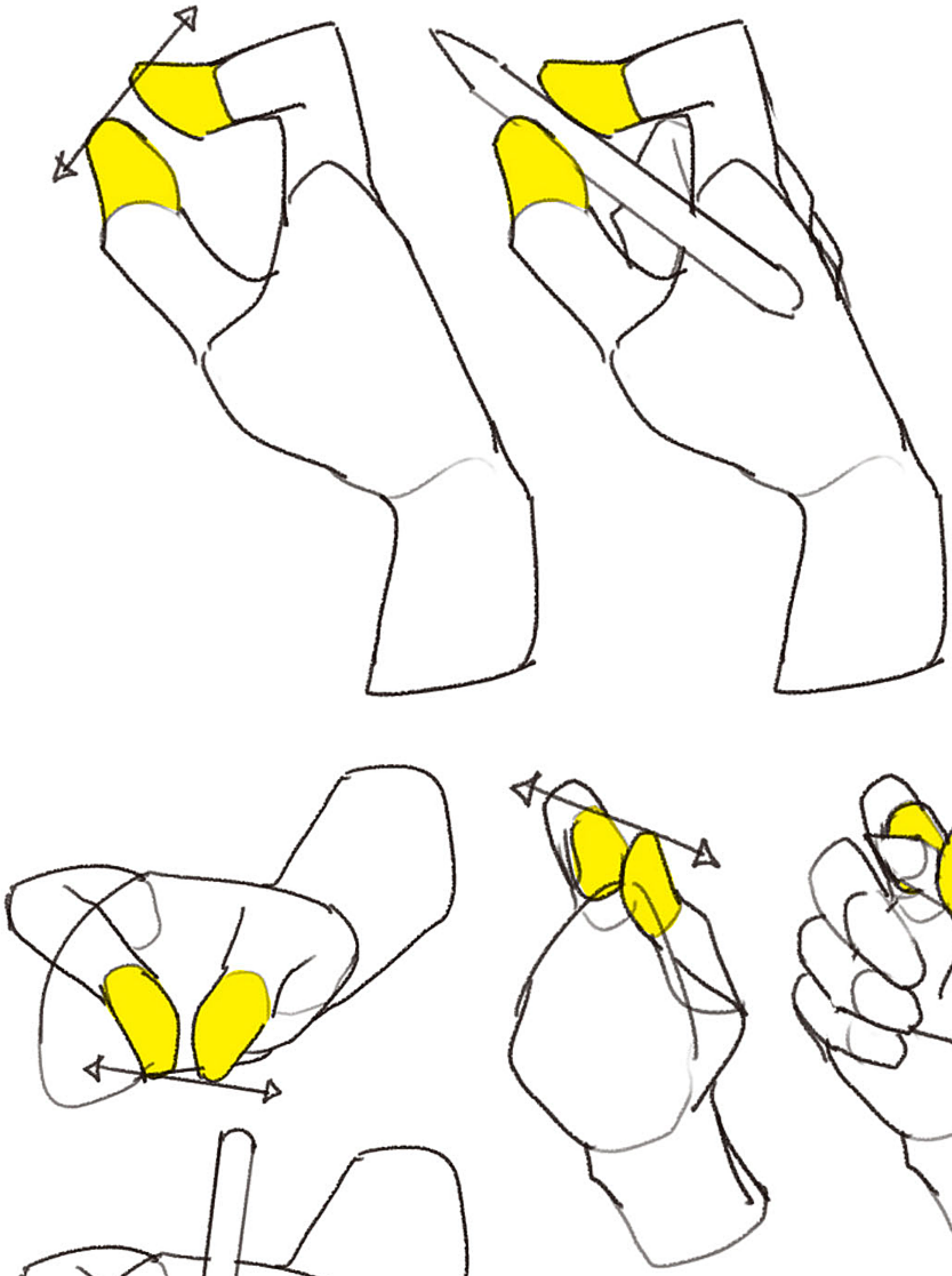


The length of the fingers seen from the front varies depending on the thickness of the object held in the hand.

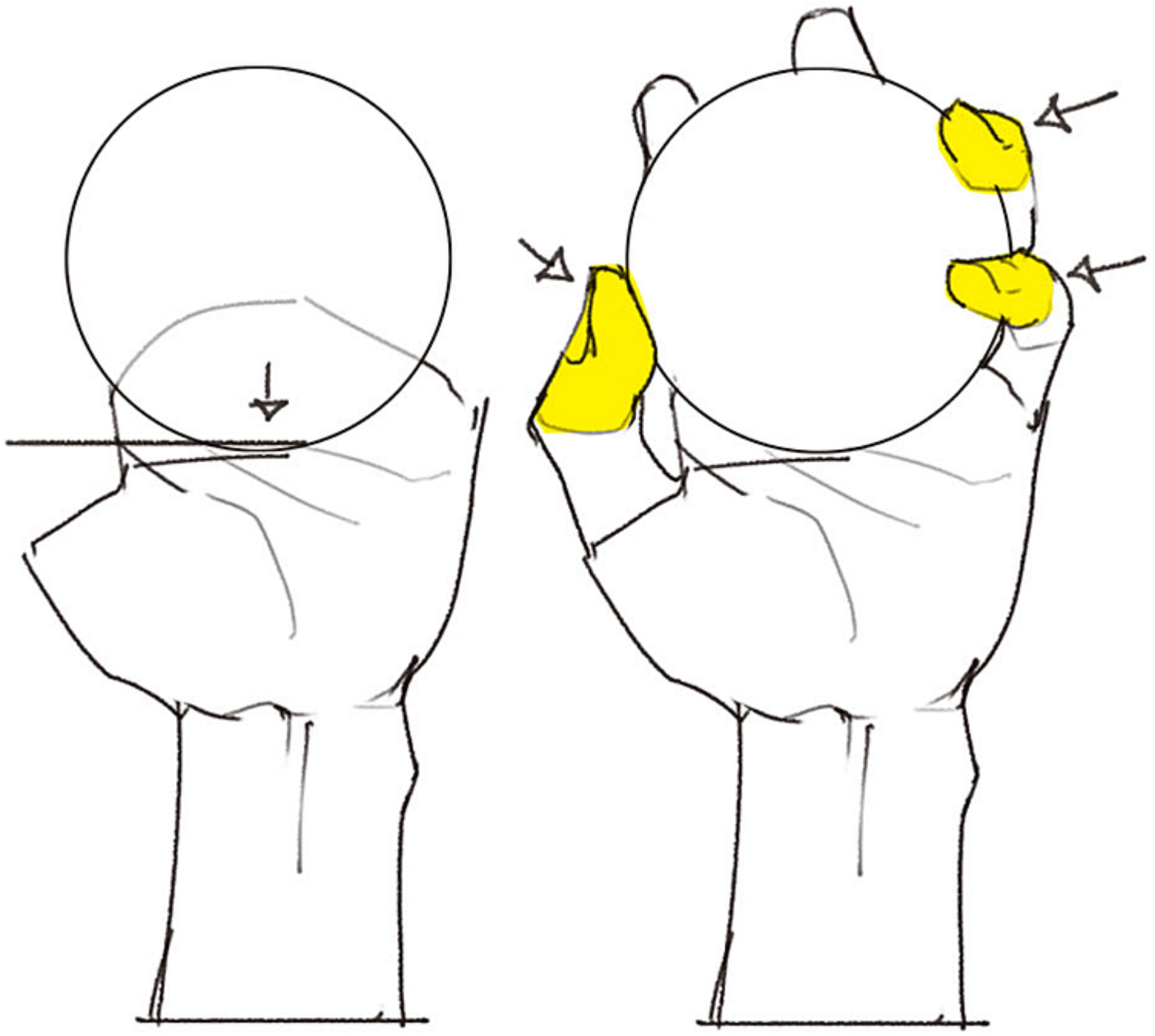


The angle at which the thumb is bent can express the difference in hand strength when holding an object.

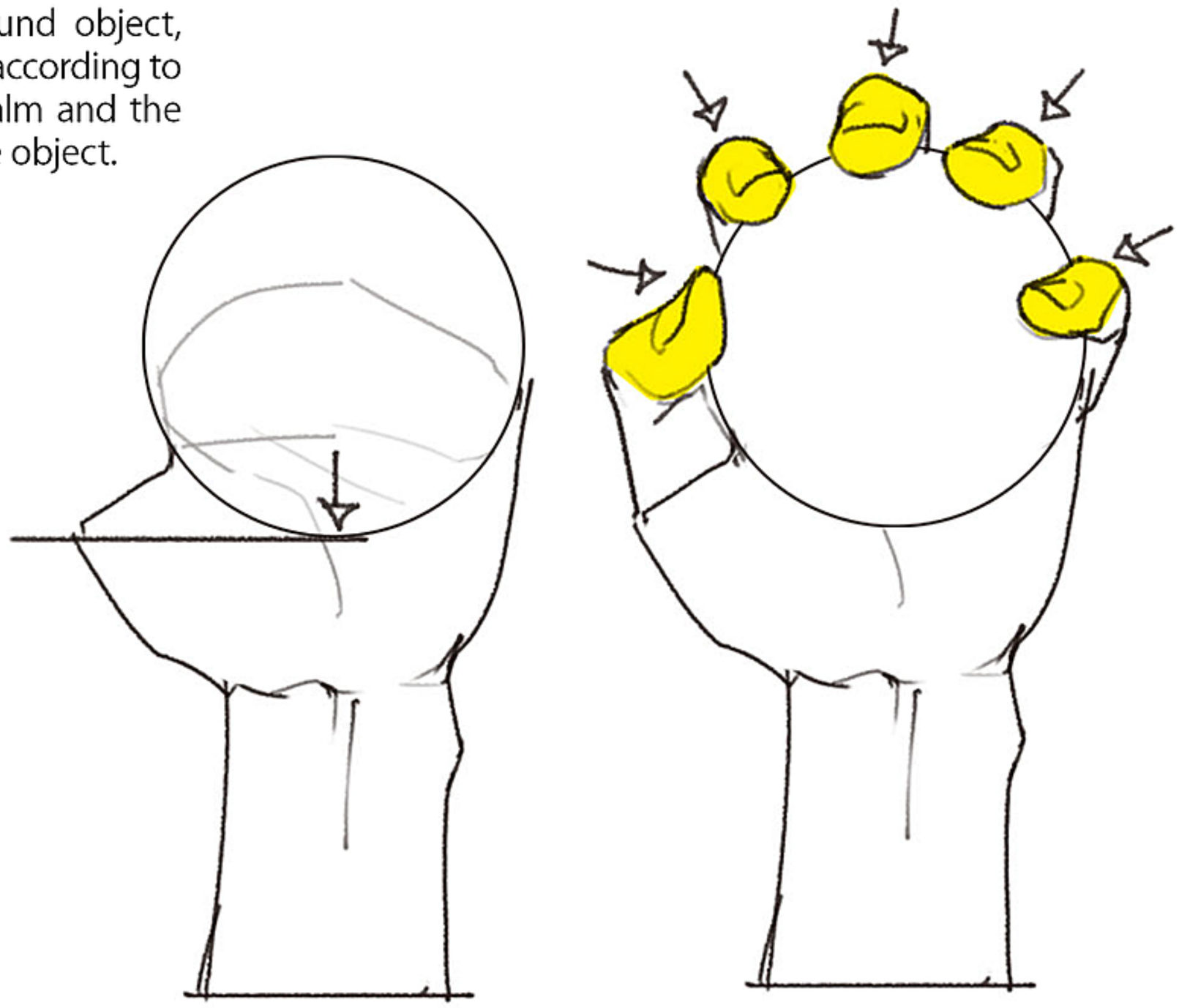




When drawing a hand holding a pen, you need to make the tips of the thumb and index finger touch each other, and create a space for the pen between them.



When grabbing a round object, strength is expressed according to the position of the palm and the fingers supporting the object.



Legs

Thighs

Knees

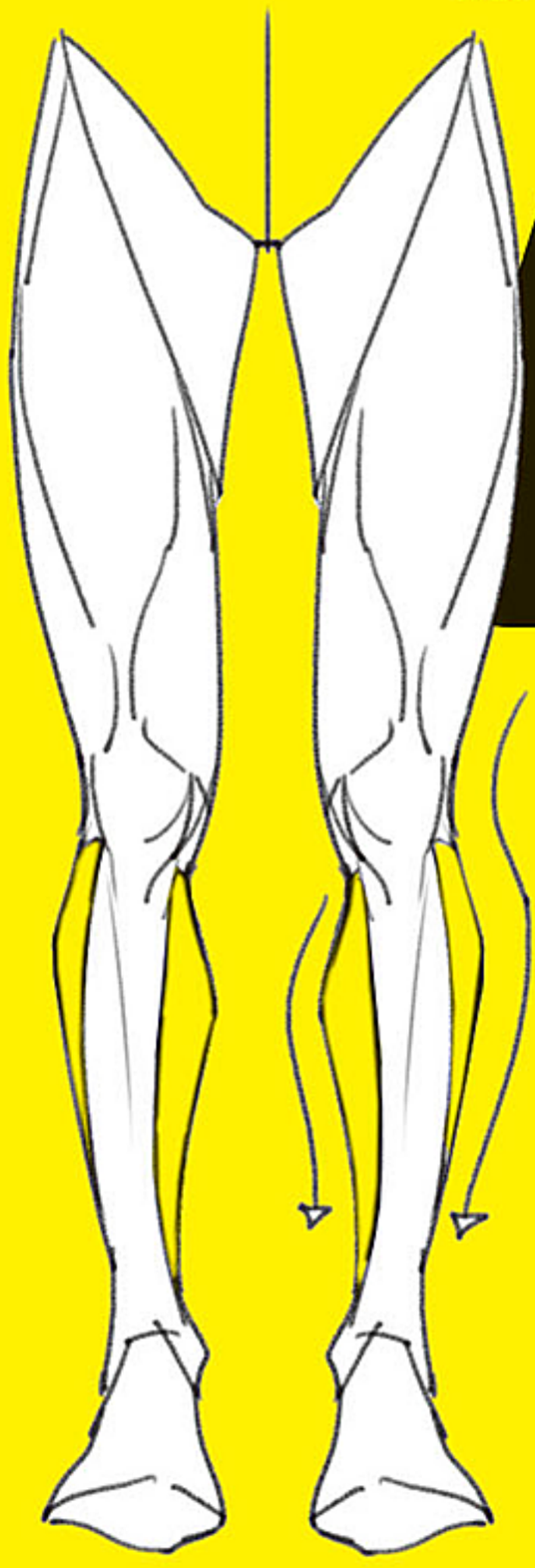
Ankles

Feet

Point drawings of legs

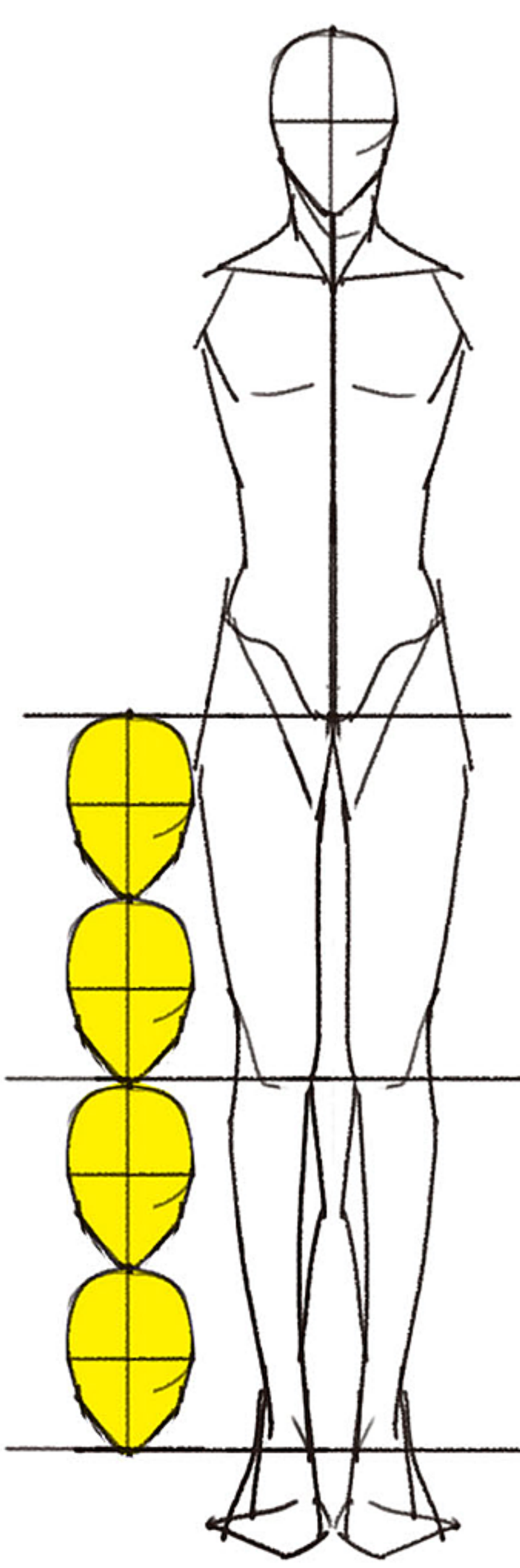
Part.

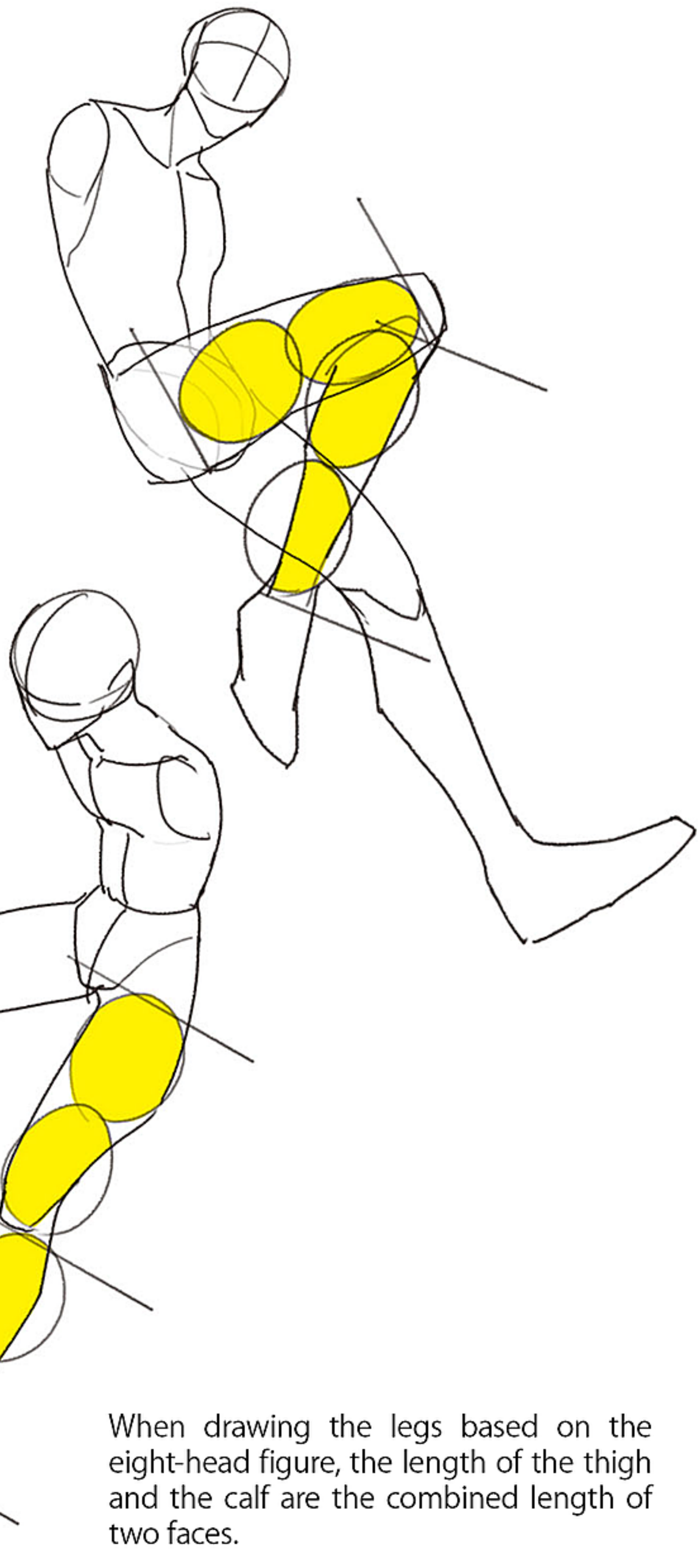
4



Legs and feet

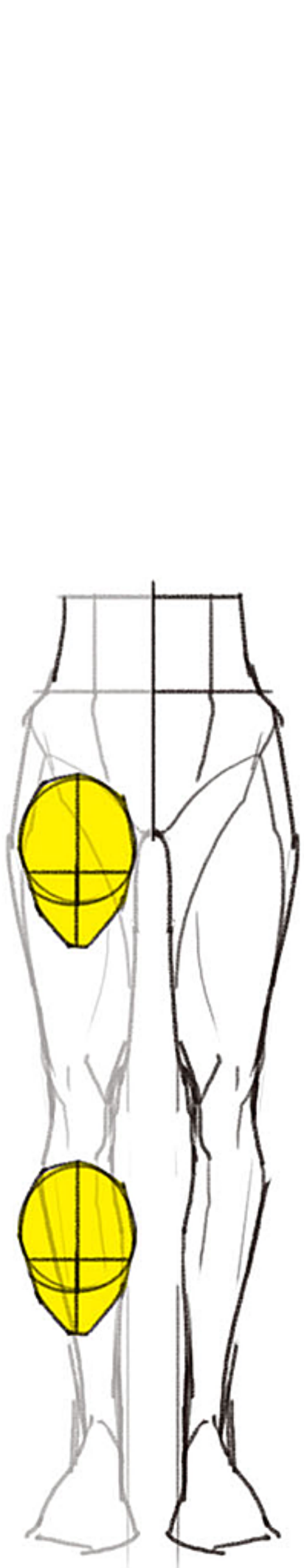
Legs

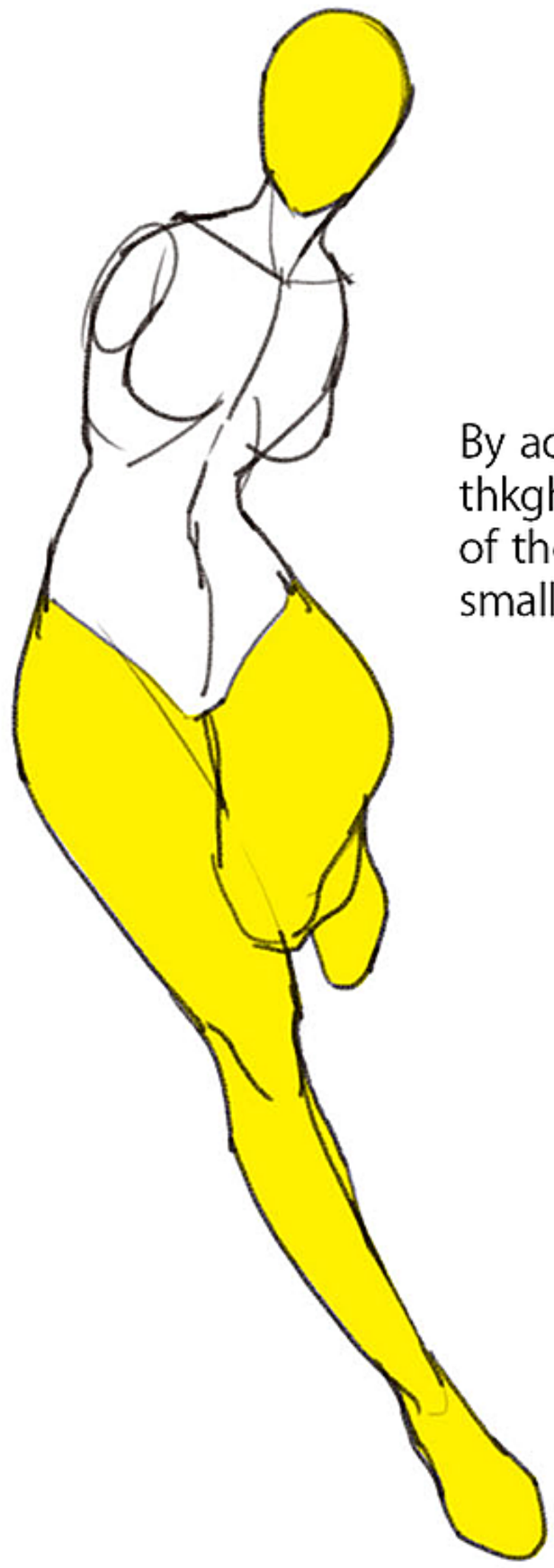




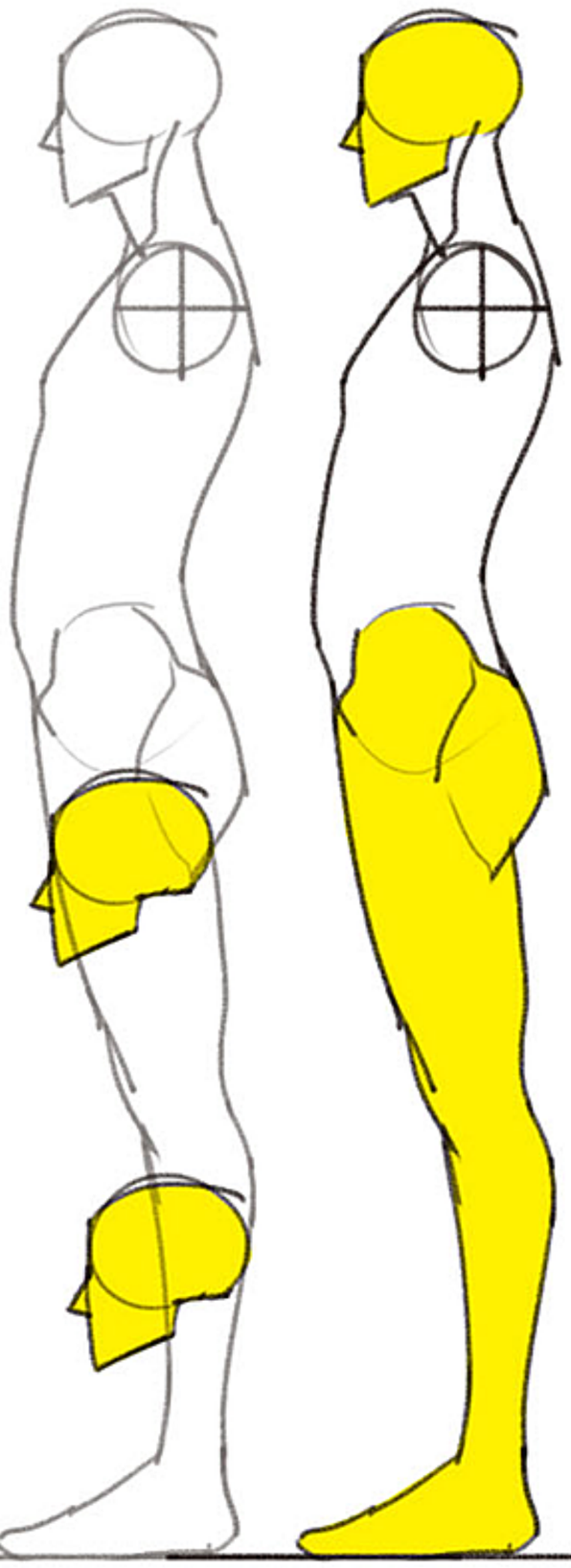
Legs

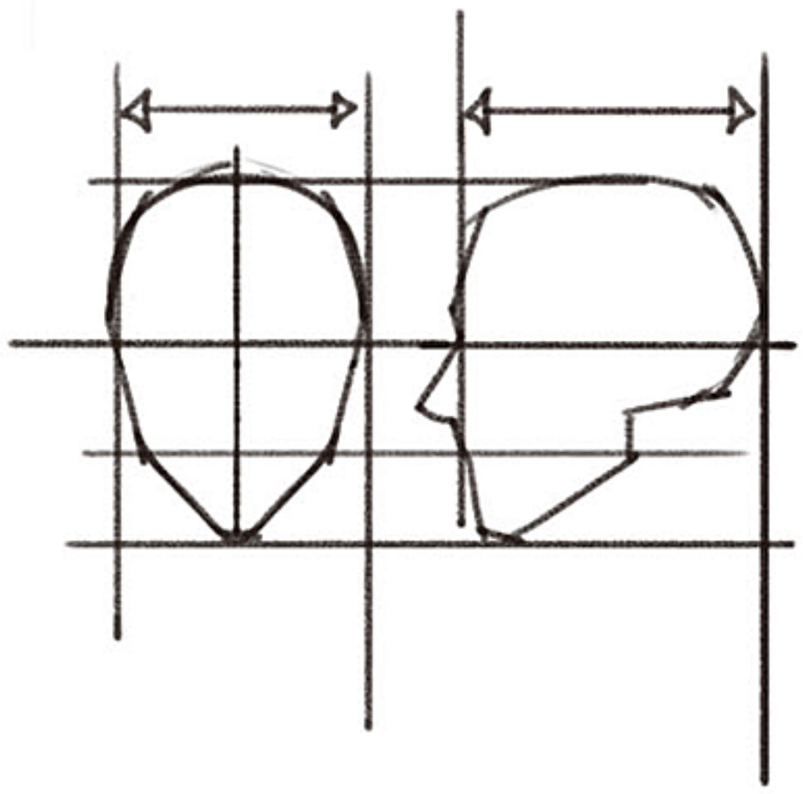
When drawing the legs based on the eight-head figure, the length of the thigh and the calf are the combined length of two faces.





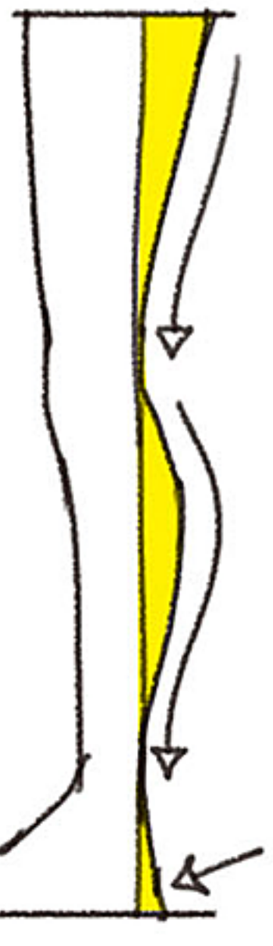
By adult standards, the width of the thkgh is equal to or wider than that of the head, and the width of calf is smaller than that of the head.

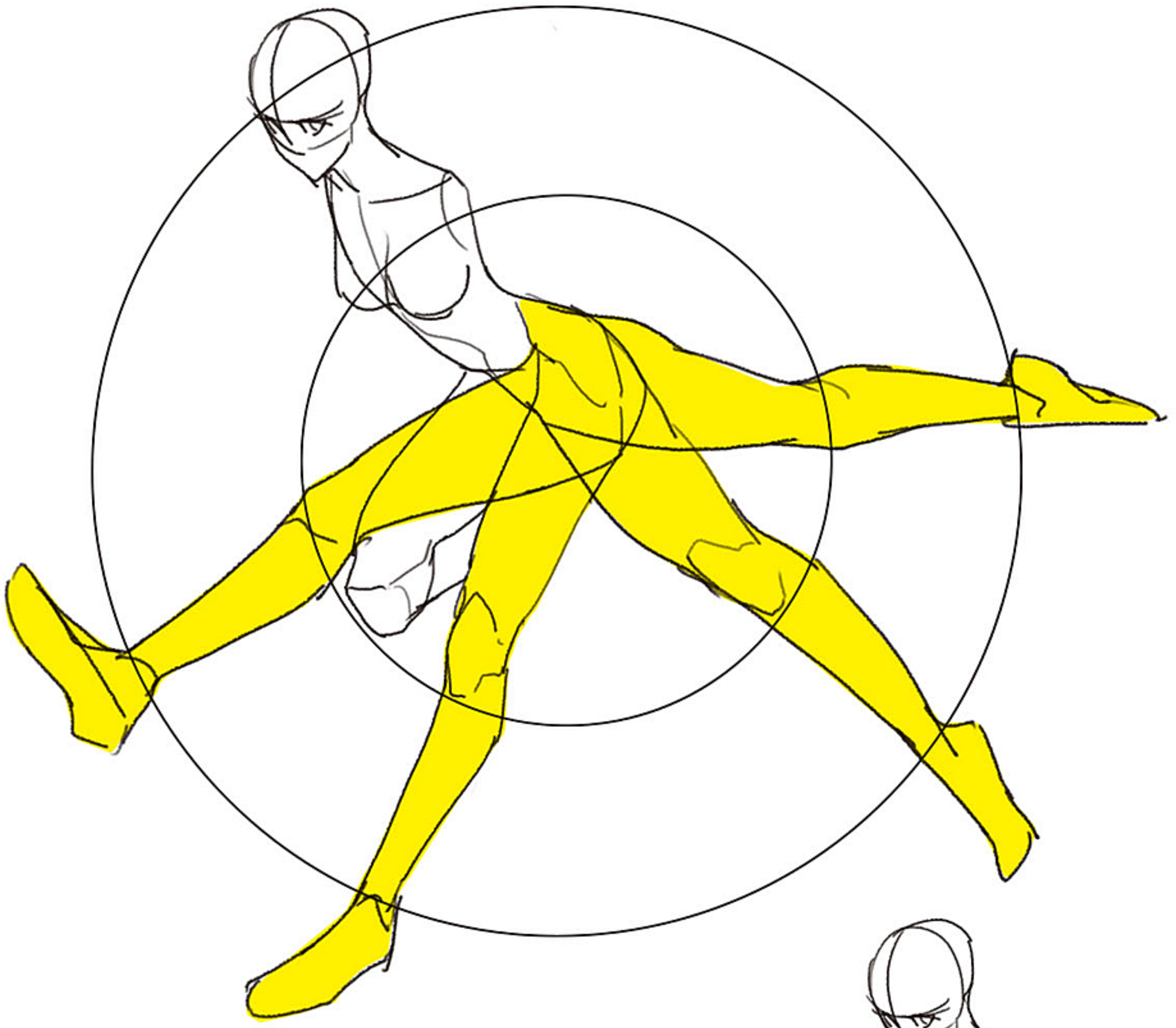




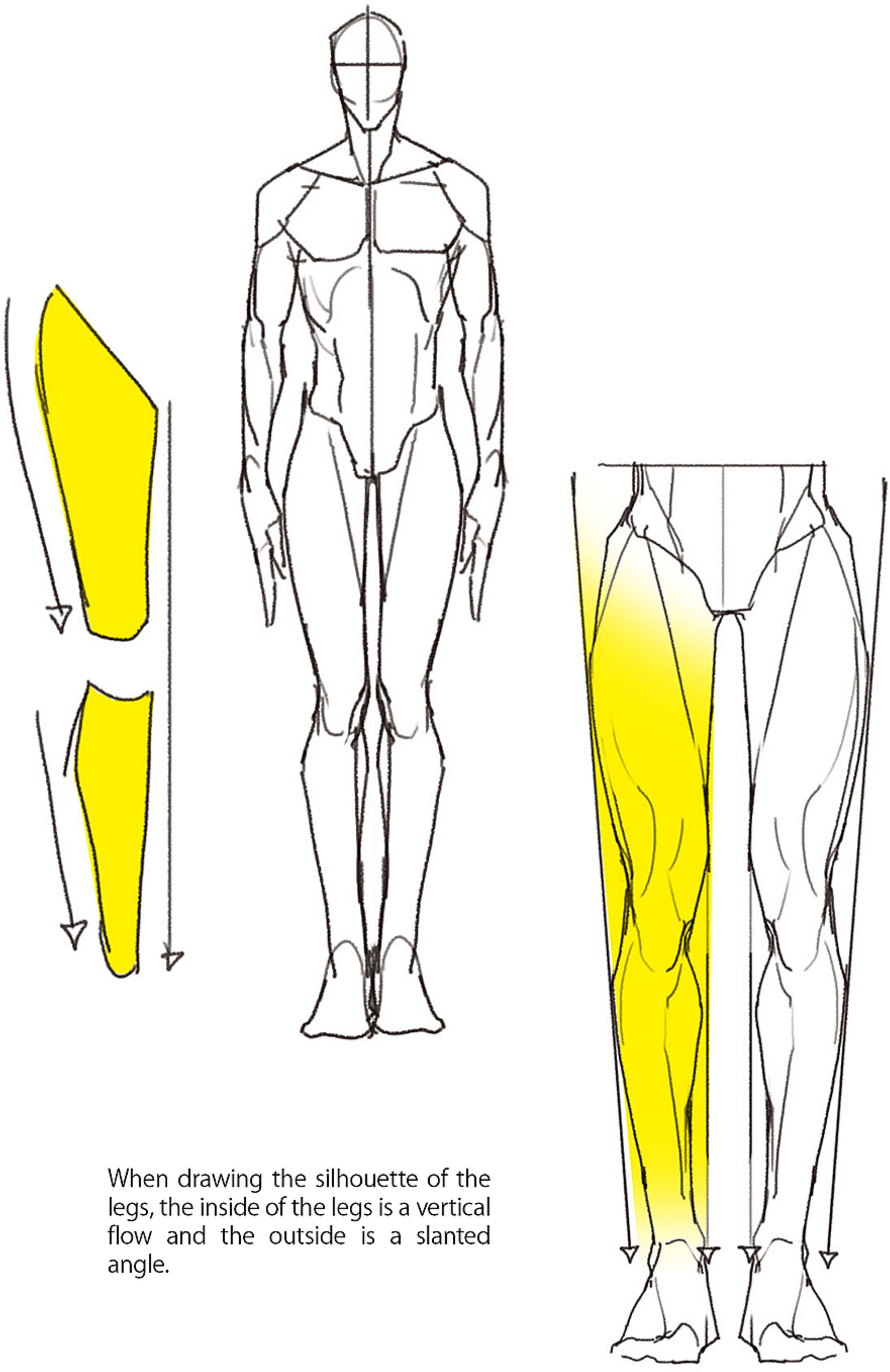
Since the width of the legs is different between the front and the side, draw the side view carefully.

The easiest way to draw the legs is to emphasize the back silhouette of the thighs and calves based on the heel.





Draw parabolic lines (as with the arms) to determine the movement and length of legs in different positions.

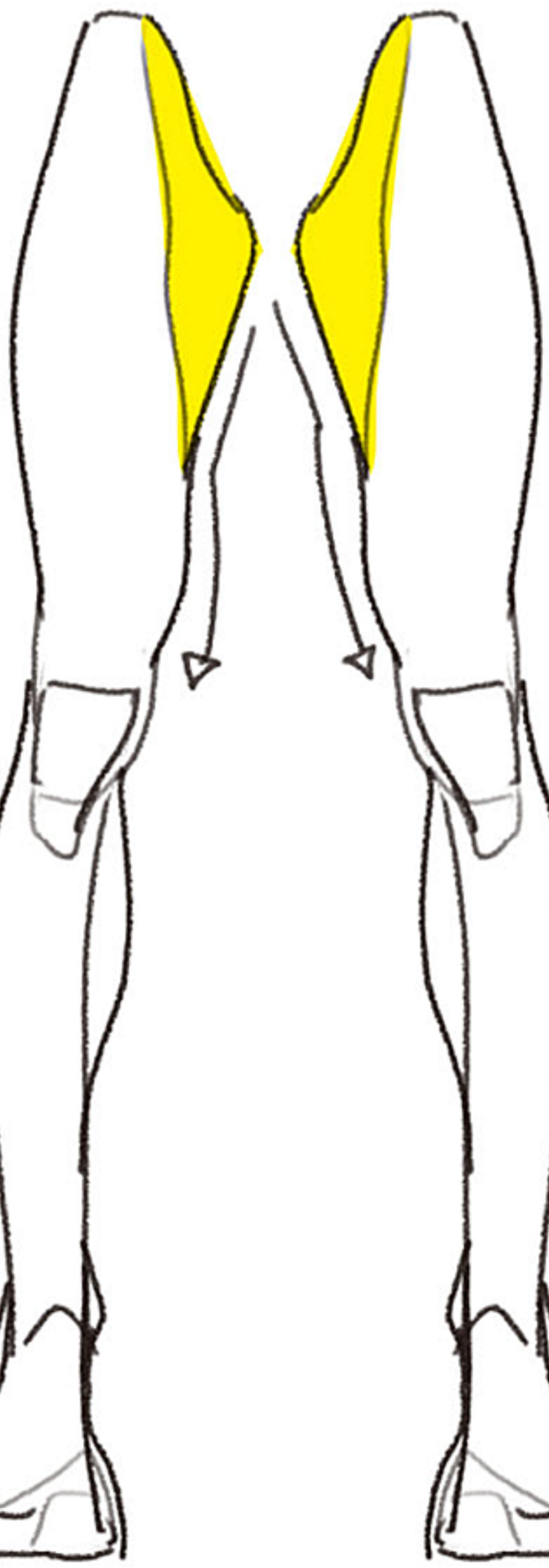


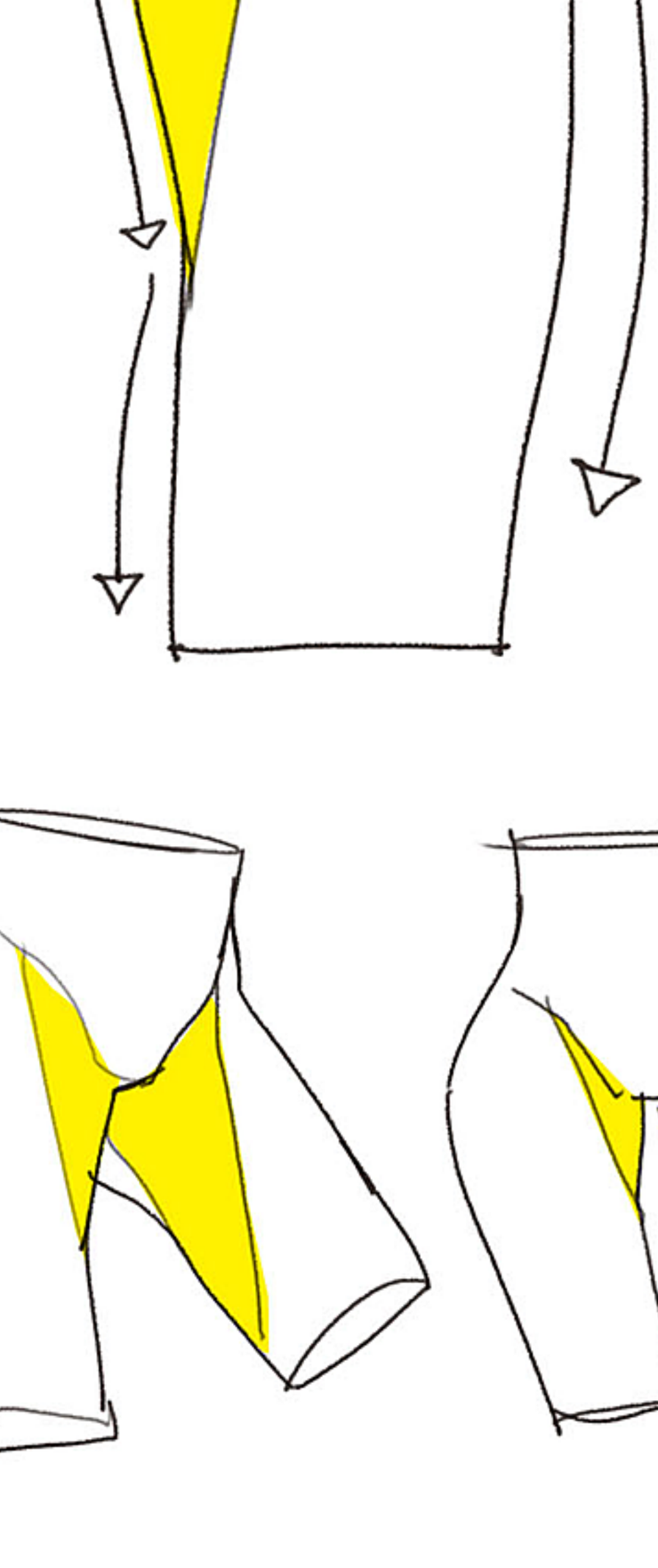
Legs

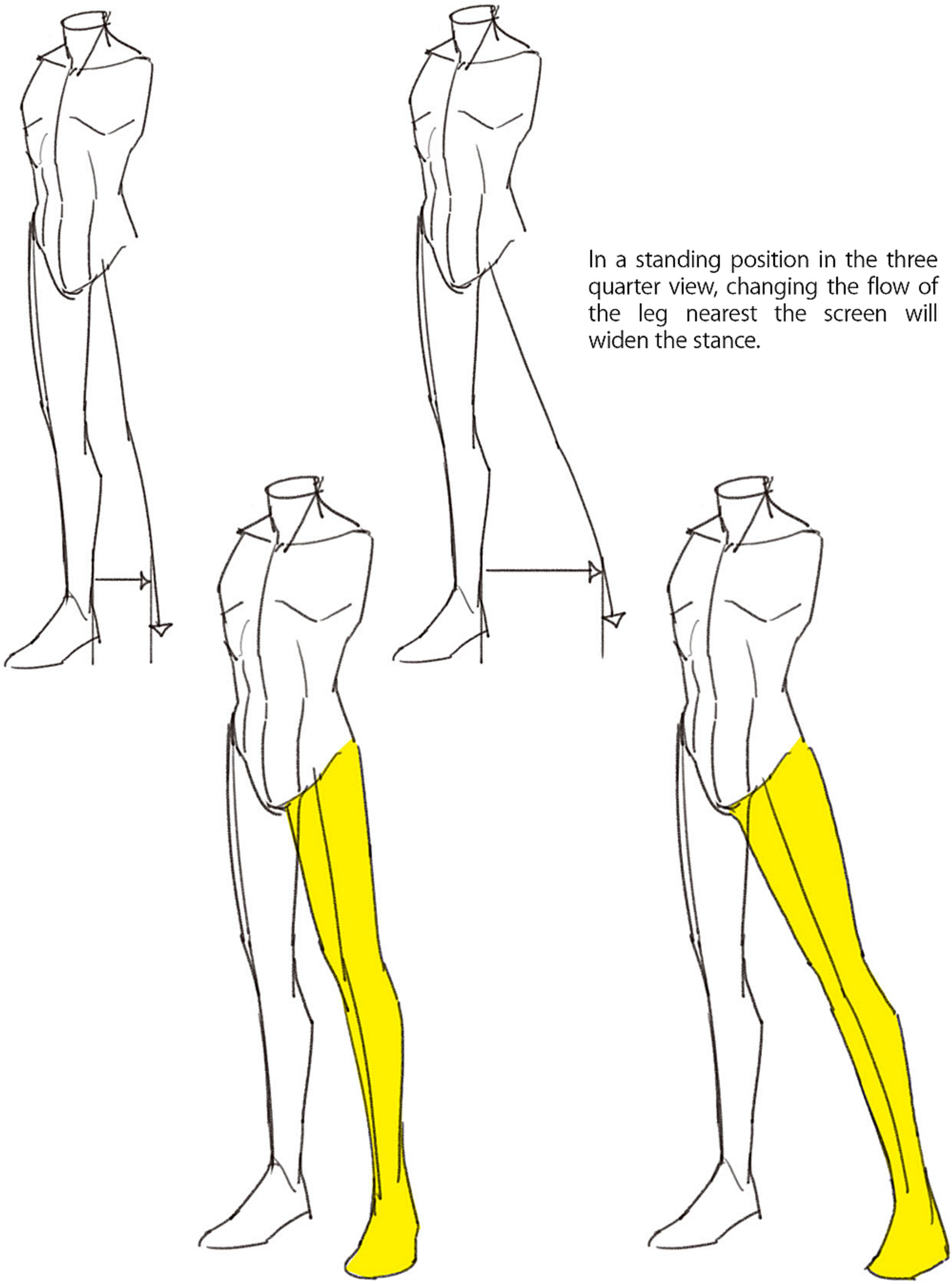
When drawing the silhouette of the legs, the inside of the legs is a vertical flow and the outside is a slanted angle.

Thighs

Drawing a triangular muscle on the inner side of the thigh creates details on the leg lines,

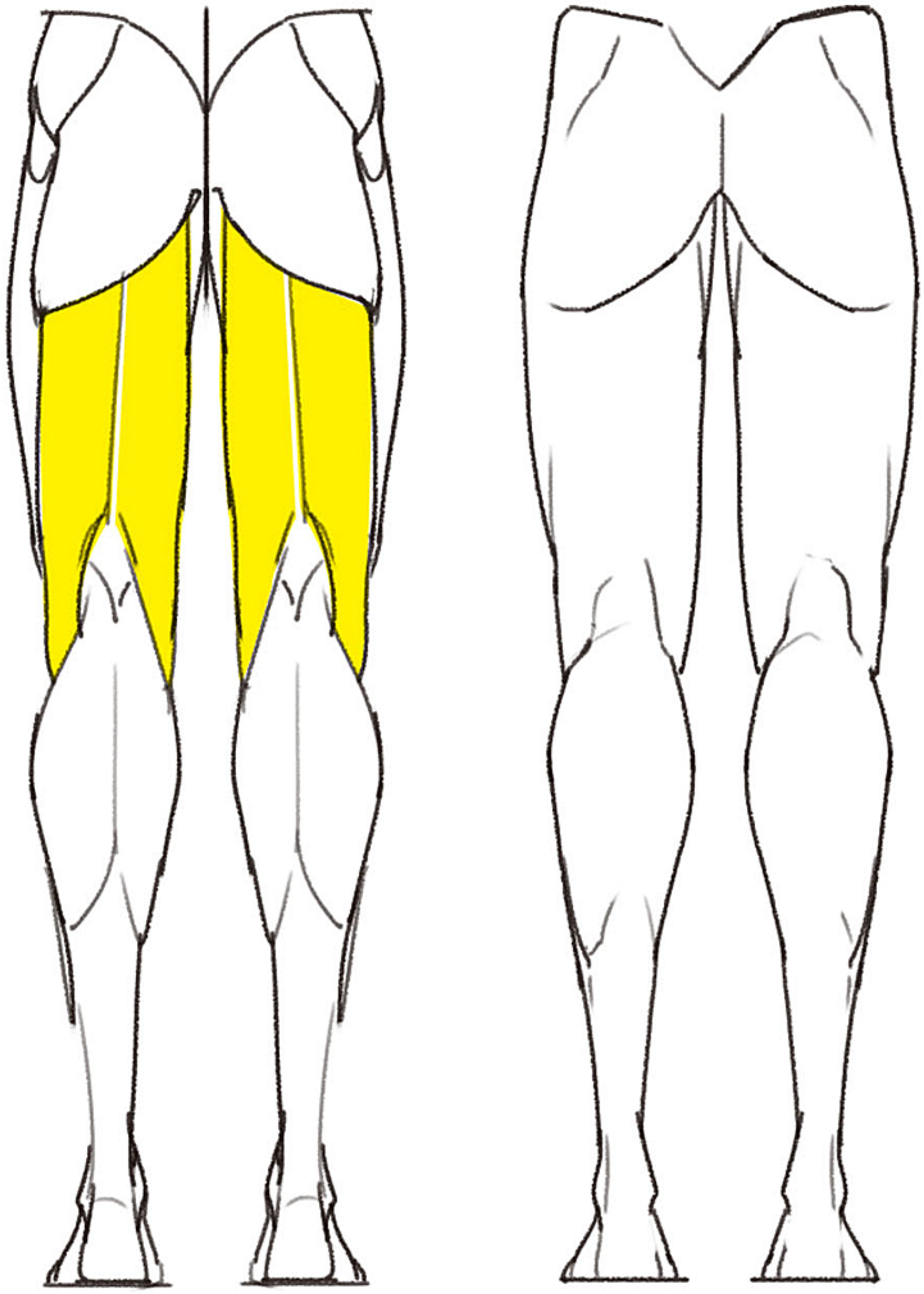


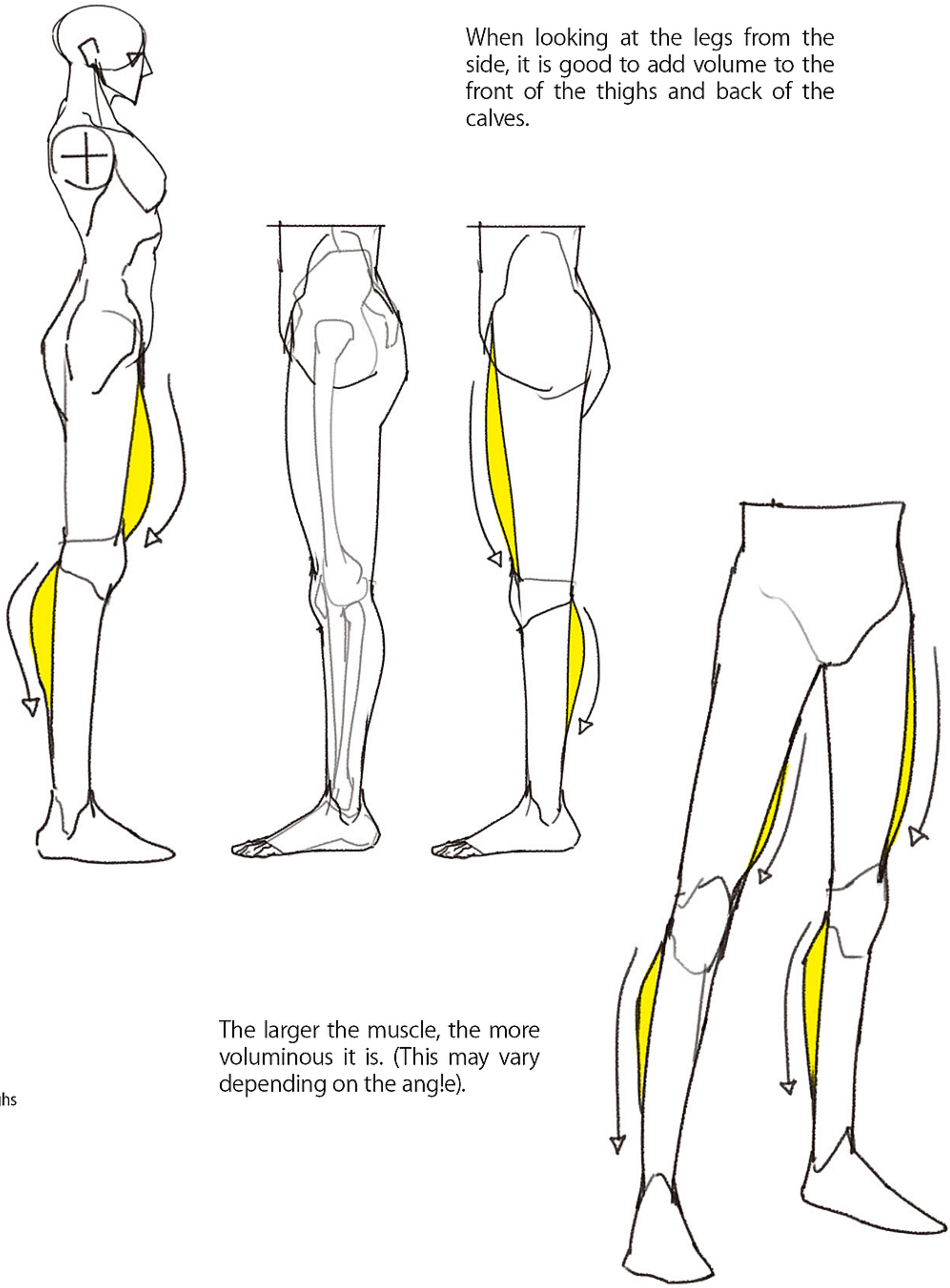




In a standing position in the three quarter view, changing the flow of the leg nearest the screen will widen the stance.

The muscles at the back of the thigh, called the hamstring, are divided into two. These are not easily visible on the surface.

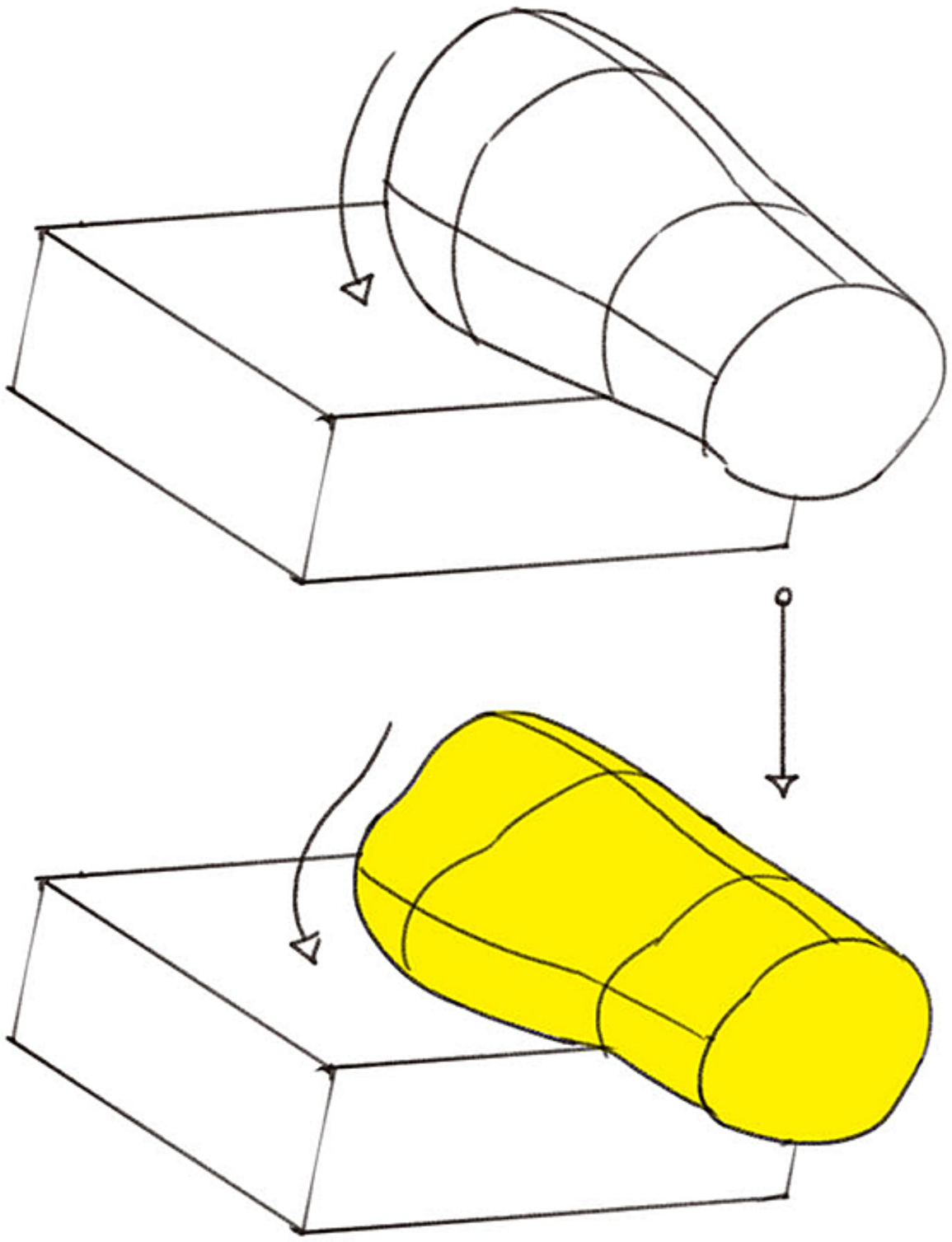




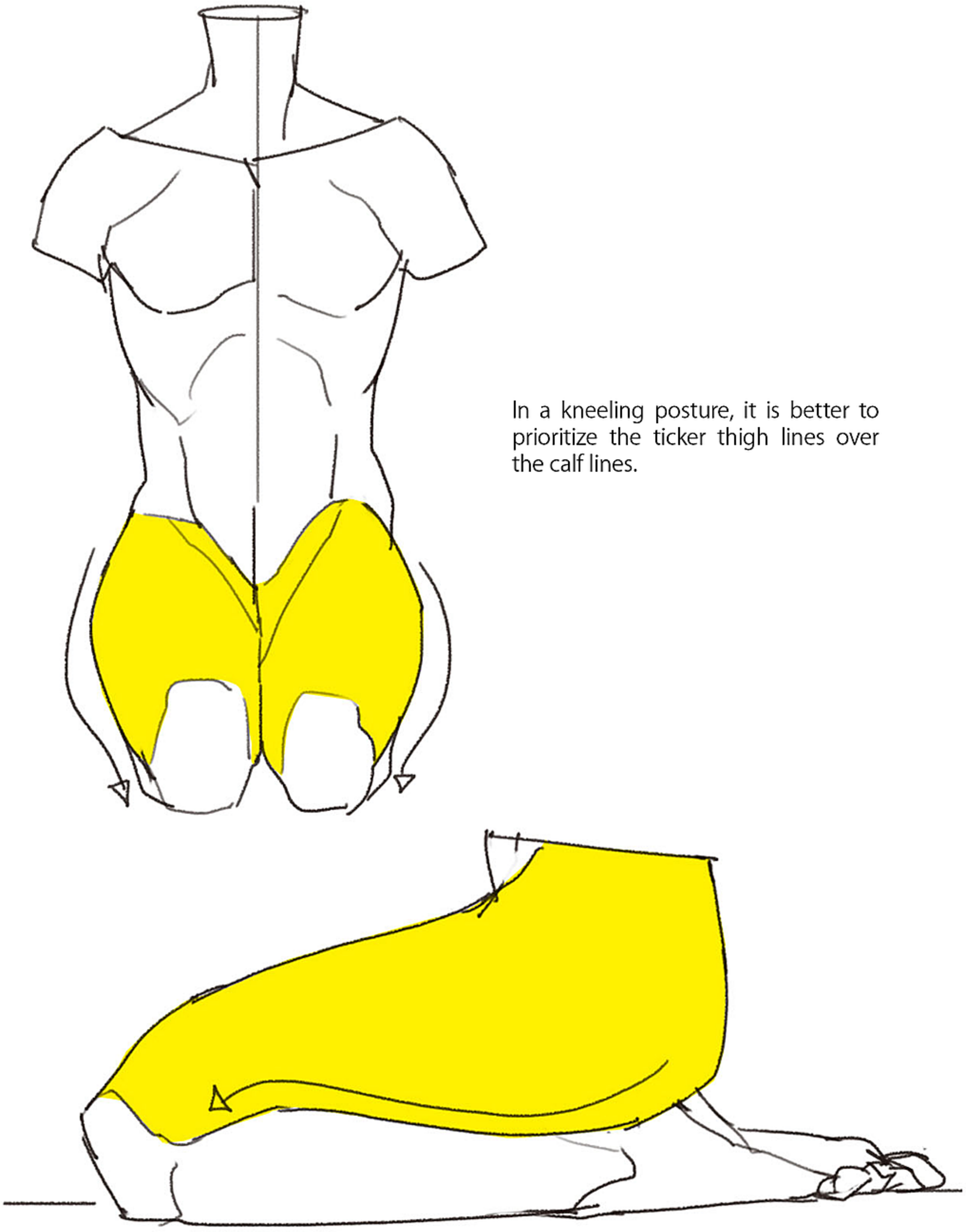
When looking at the legs from the side, it is good to add volume to the front of the thighs and back of the calves.

The larger the muscle, the more voluminous it is. (This may vary depending on the ang!e).

Thighs



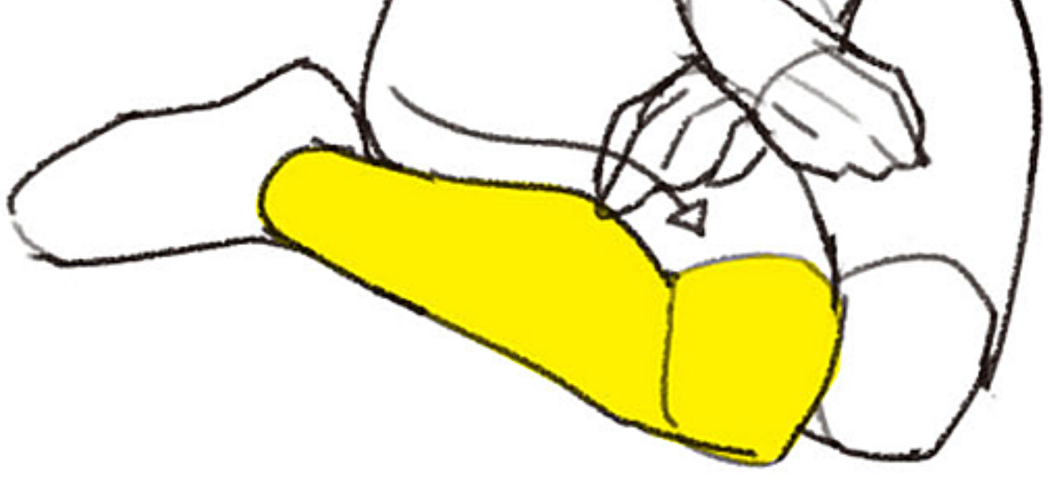
Because the thighs or buttocks have a lot of flesh, when these parts touch an object, the flesh looks compressed.

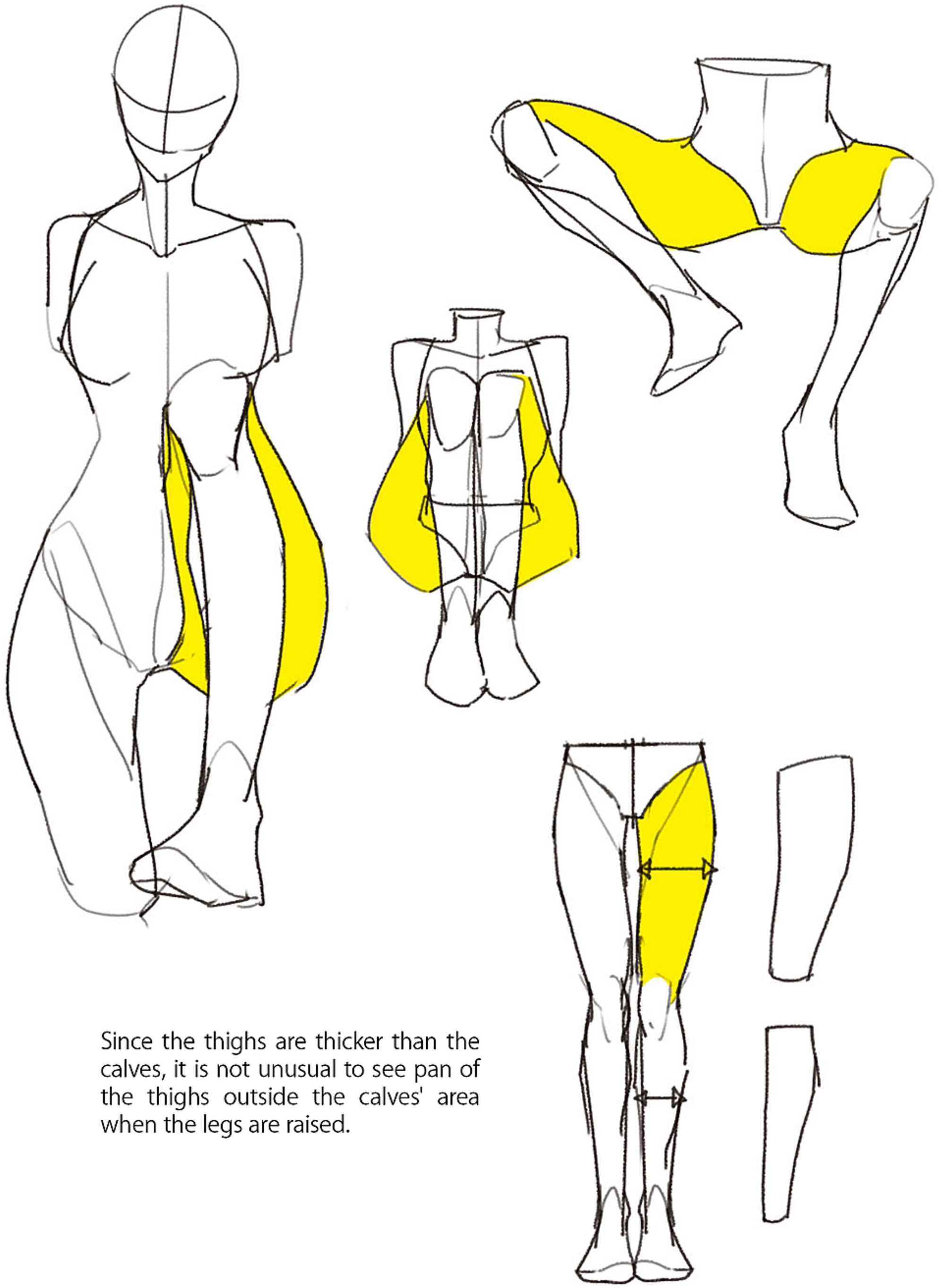


In a kneeling posture, it is better to prioritize the ticker thigh lines over the calf lines.

Thighs

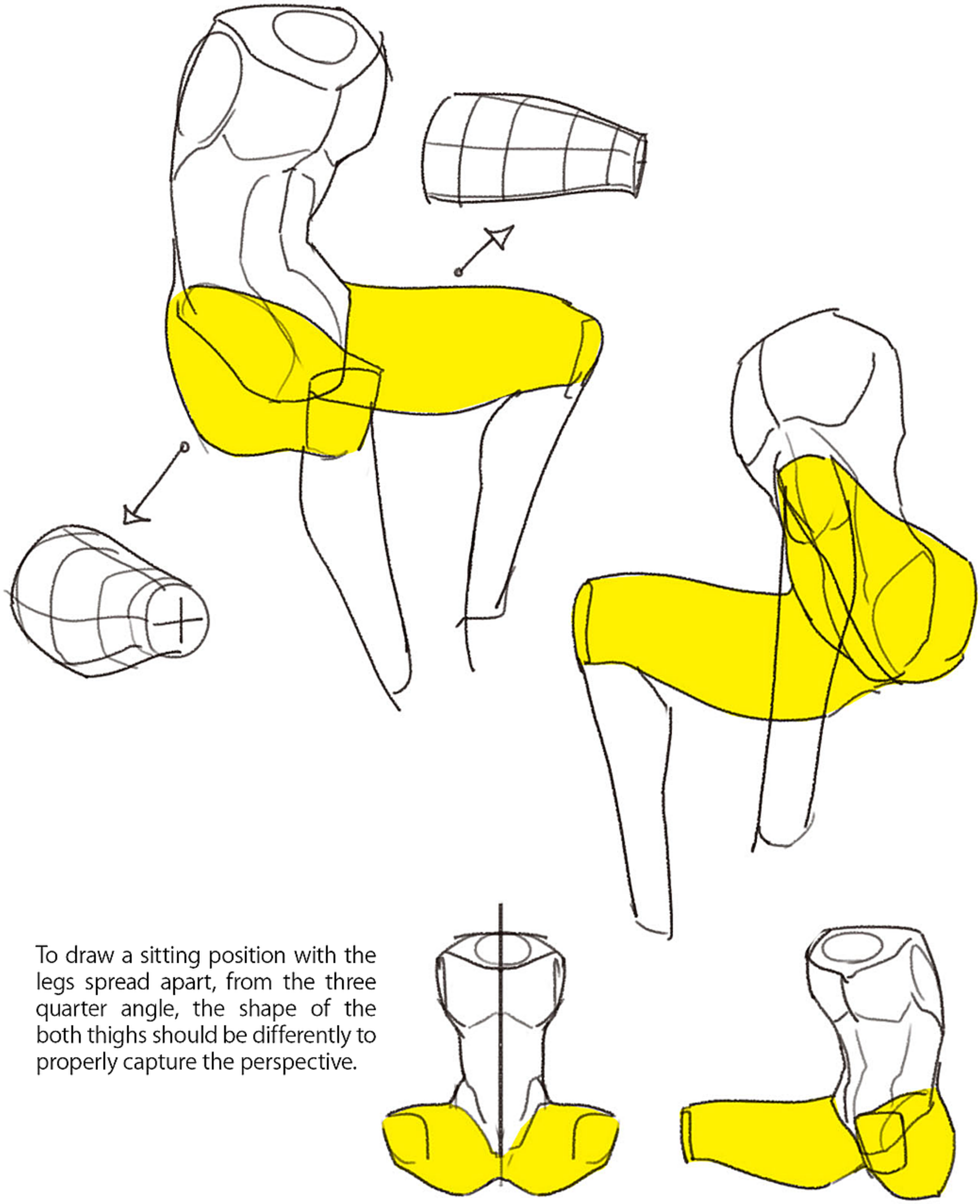
In the kneeling position, if the feet are gathered under the hips, draw the thigh line above the calf line. And if the feet are facing outward, draw the calf line above the thigh line.





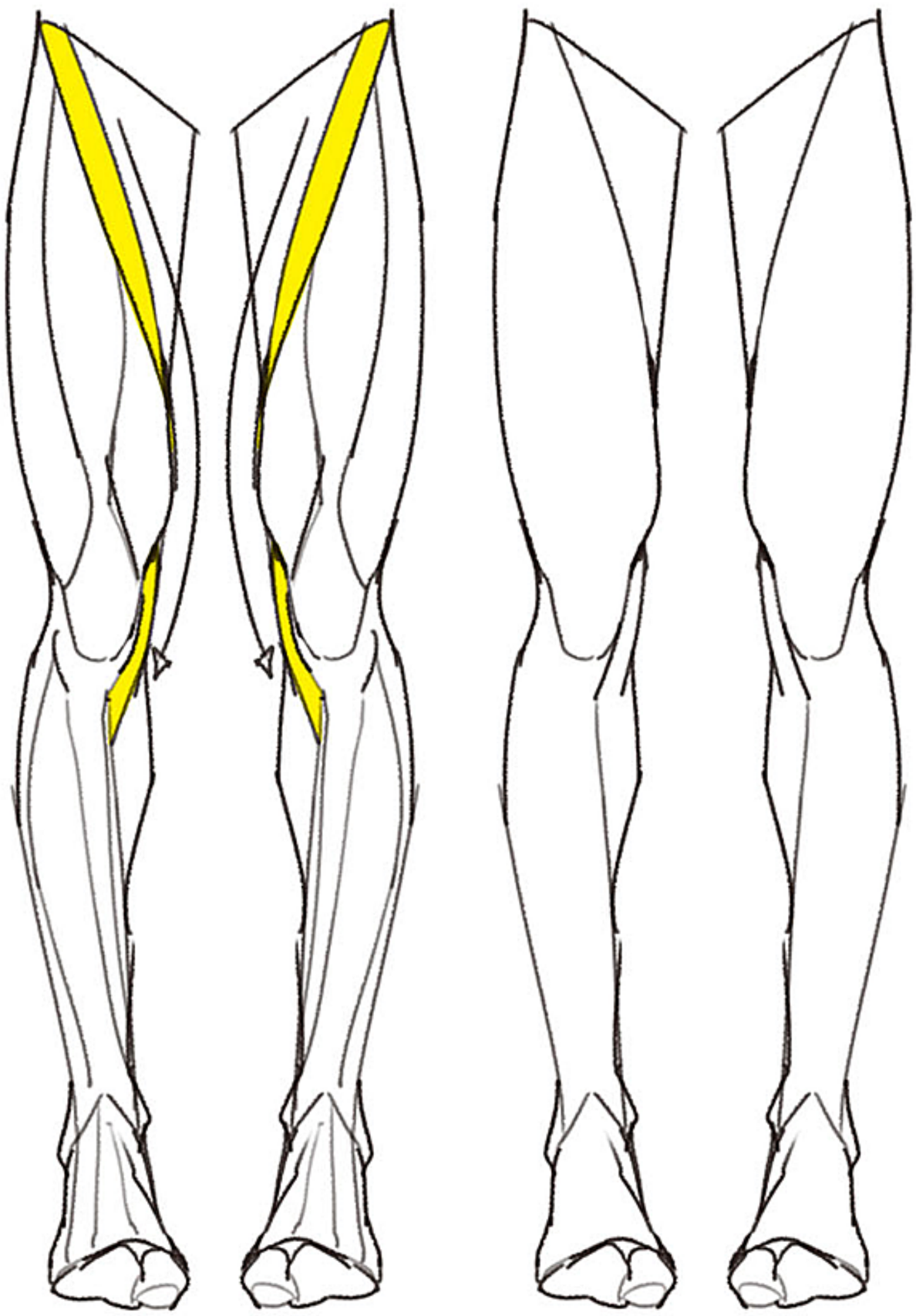
Thighs

Since the thighs are thicker than the calves, it is not unusual to see pan of the thighs outside the calves' area when the legs are raised.



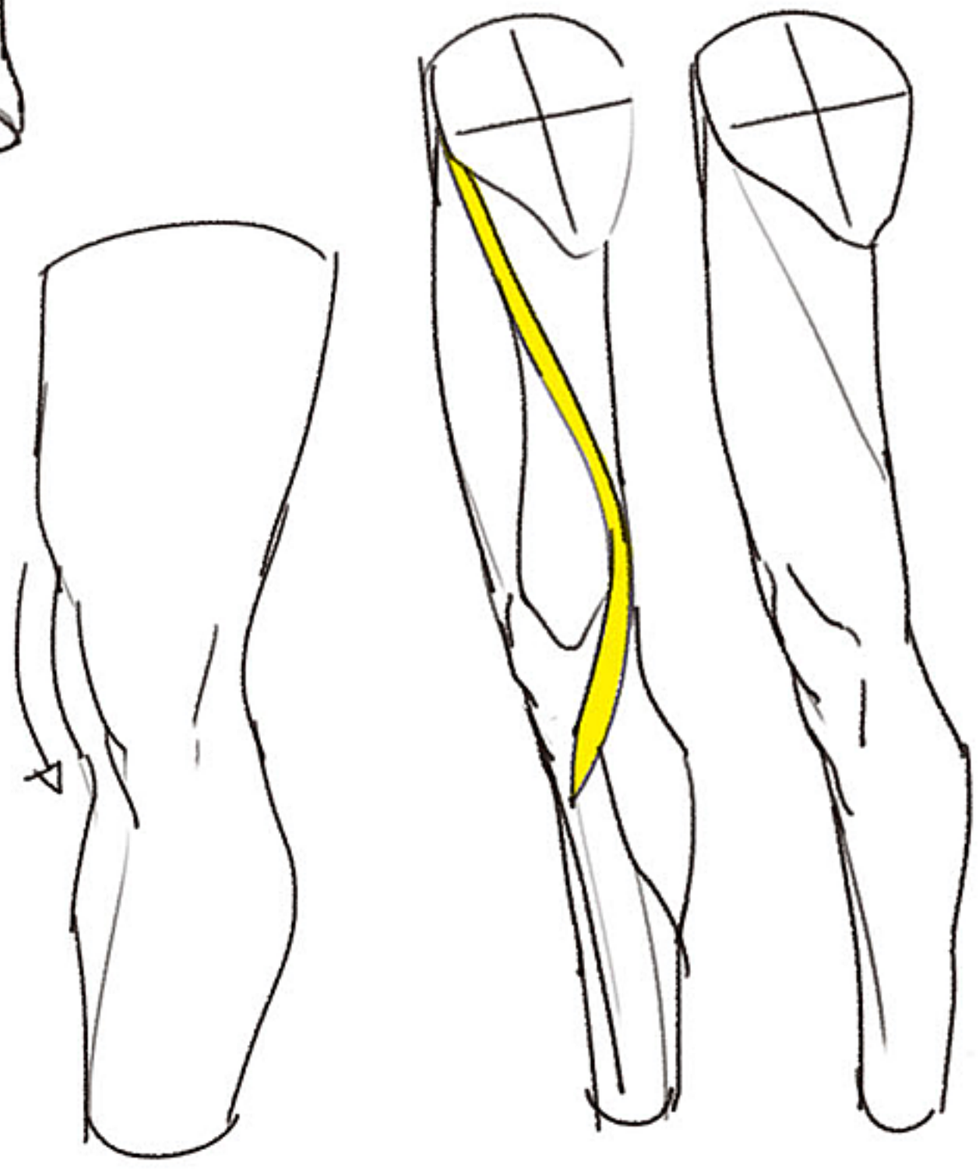
To draw a sitting position with the legs spread apart, from the three quarter angle, the shape of the both thighs should be differently to properly capture the perspective.

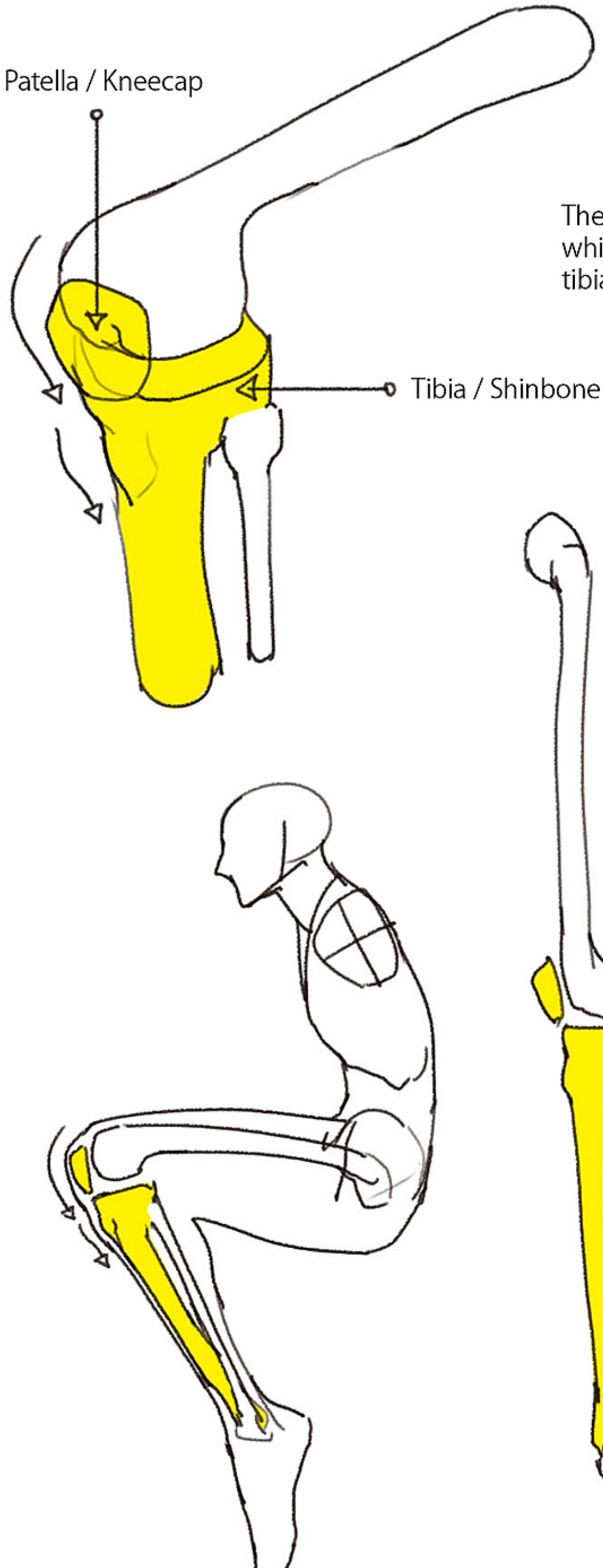
Knees



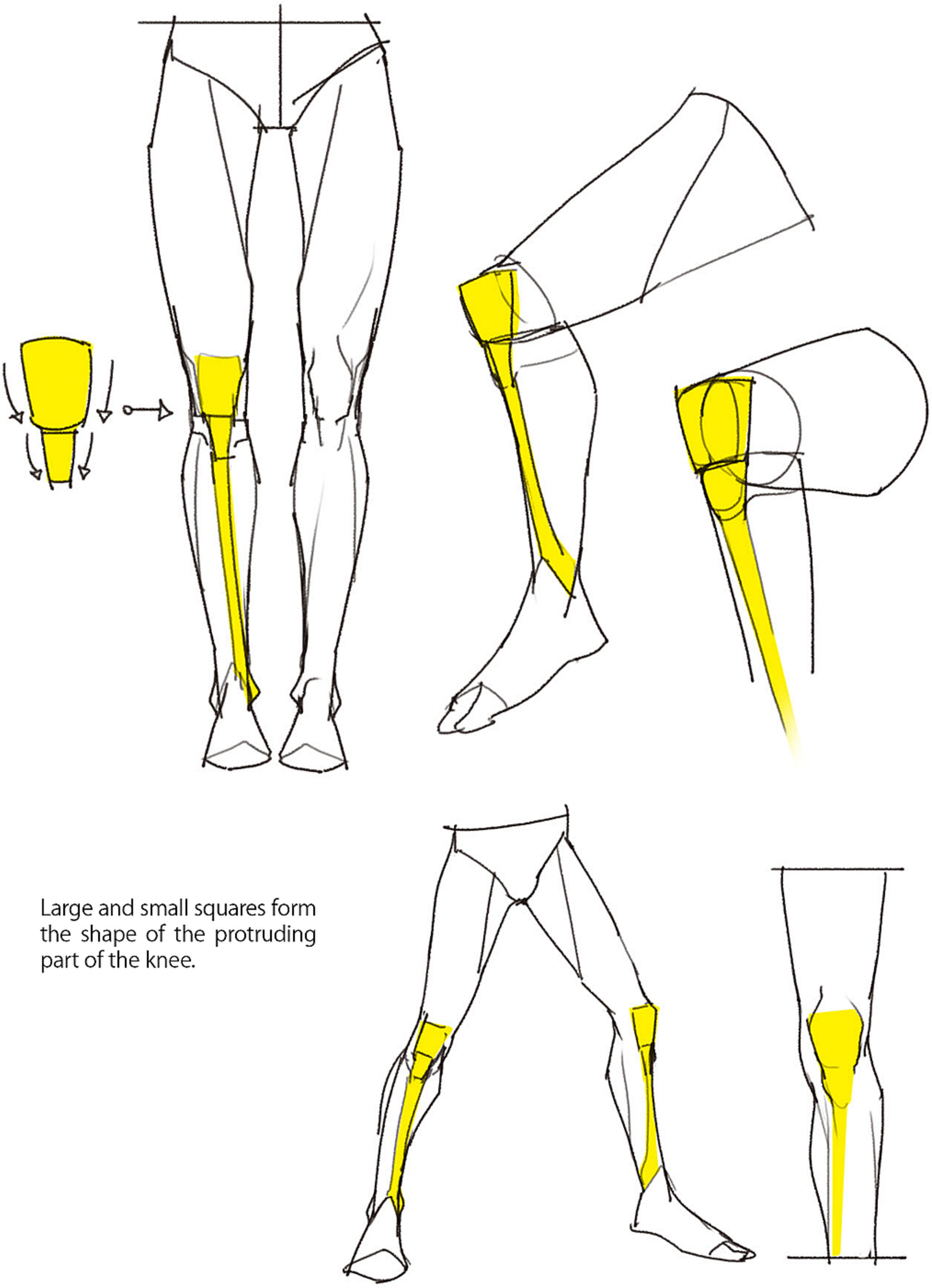
Due to the marked muscles, the sartorius muscle, the knee at the front is drawn with the inner part protruding slightly.

The corresponding silhouette may not be visible from the three quarter view or the side.

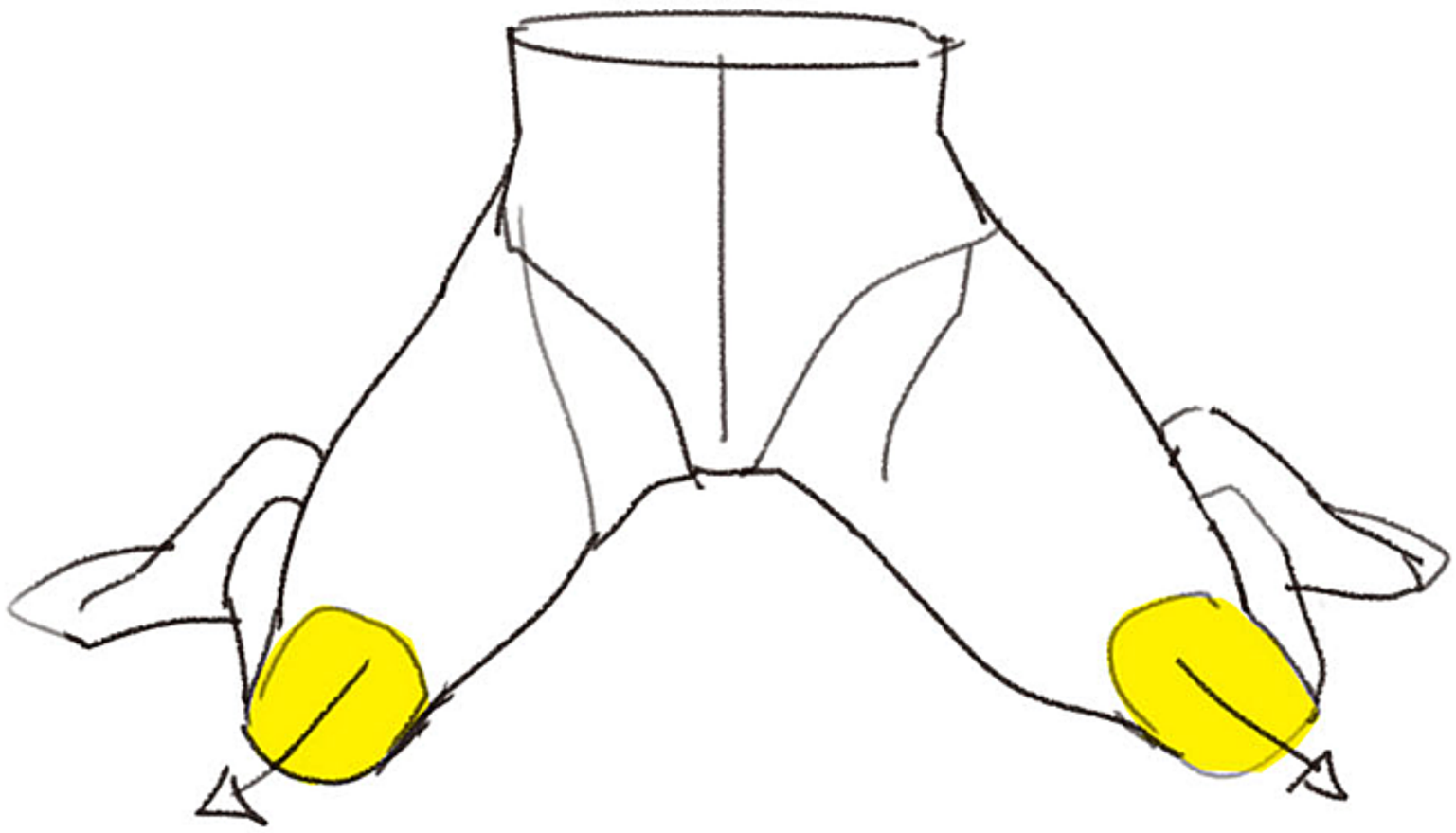


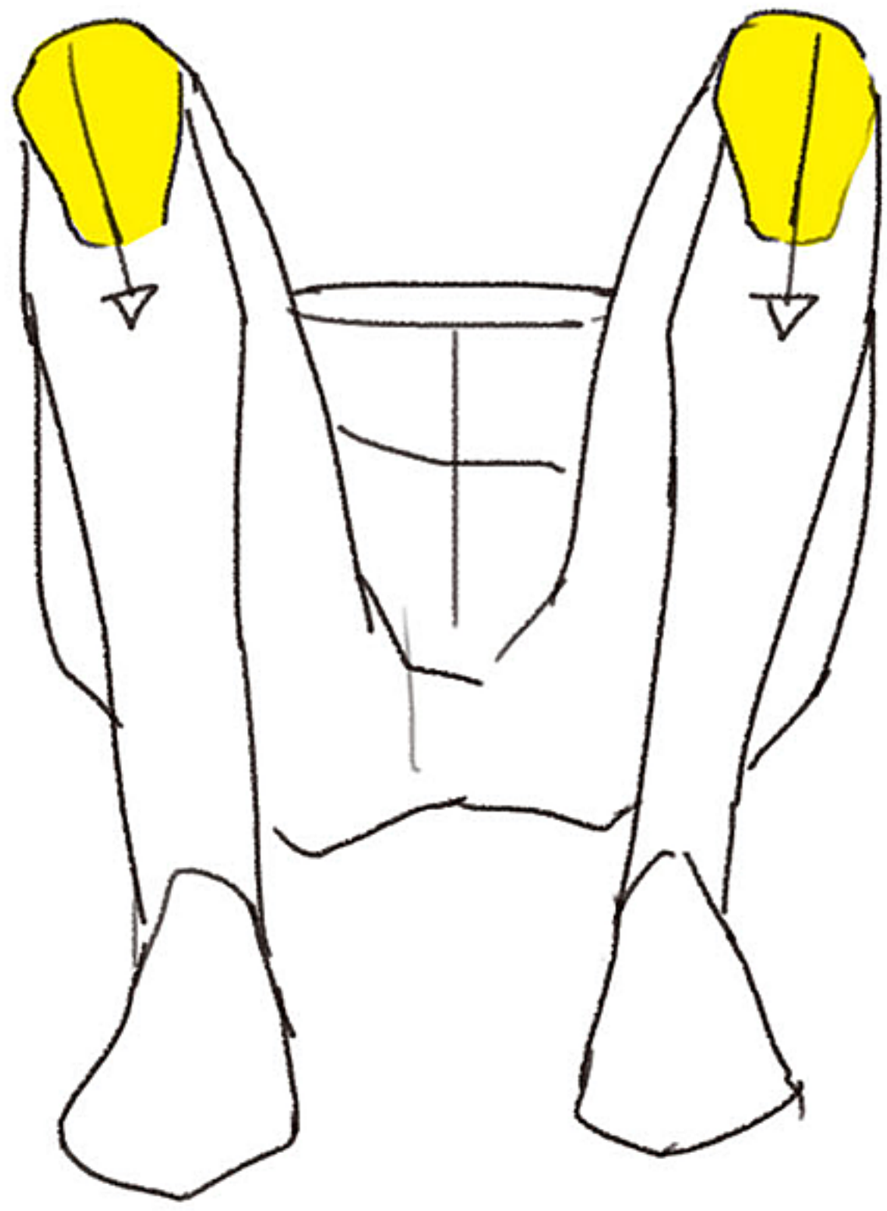


The knee has two small silhouettes, which are caused by the patella and tibia.

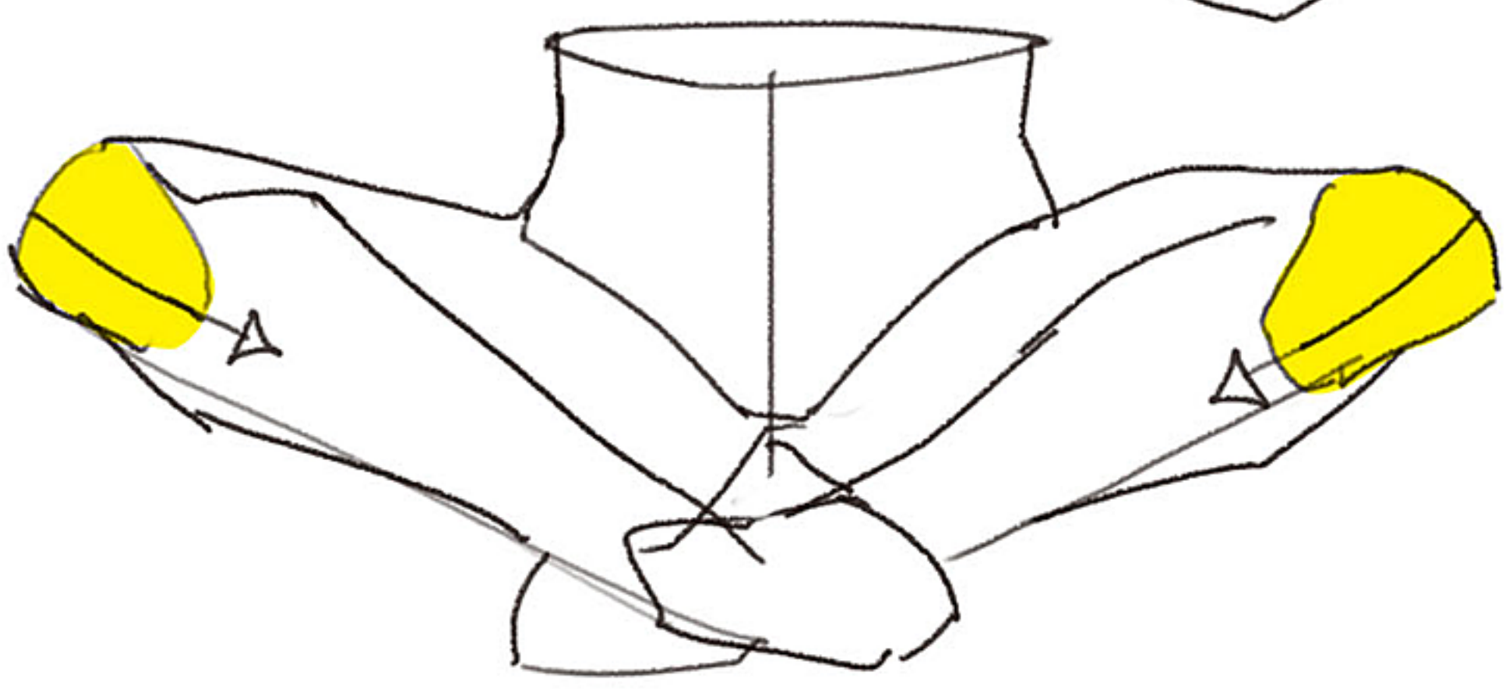


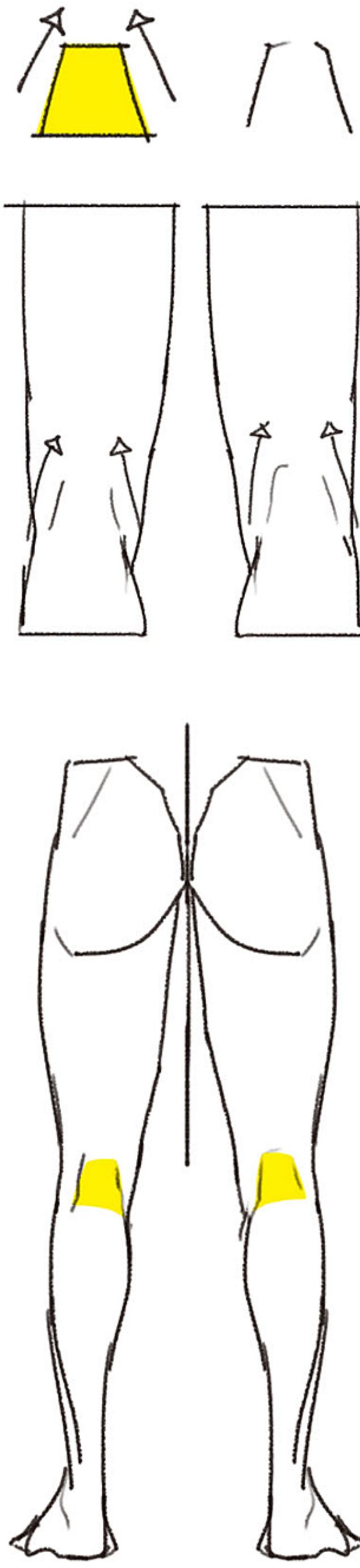
Large and small squares form the shape of the protruding part of the knee.



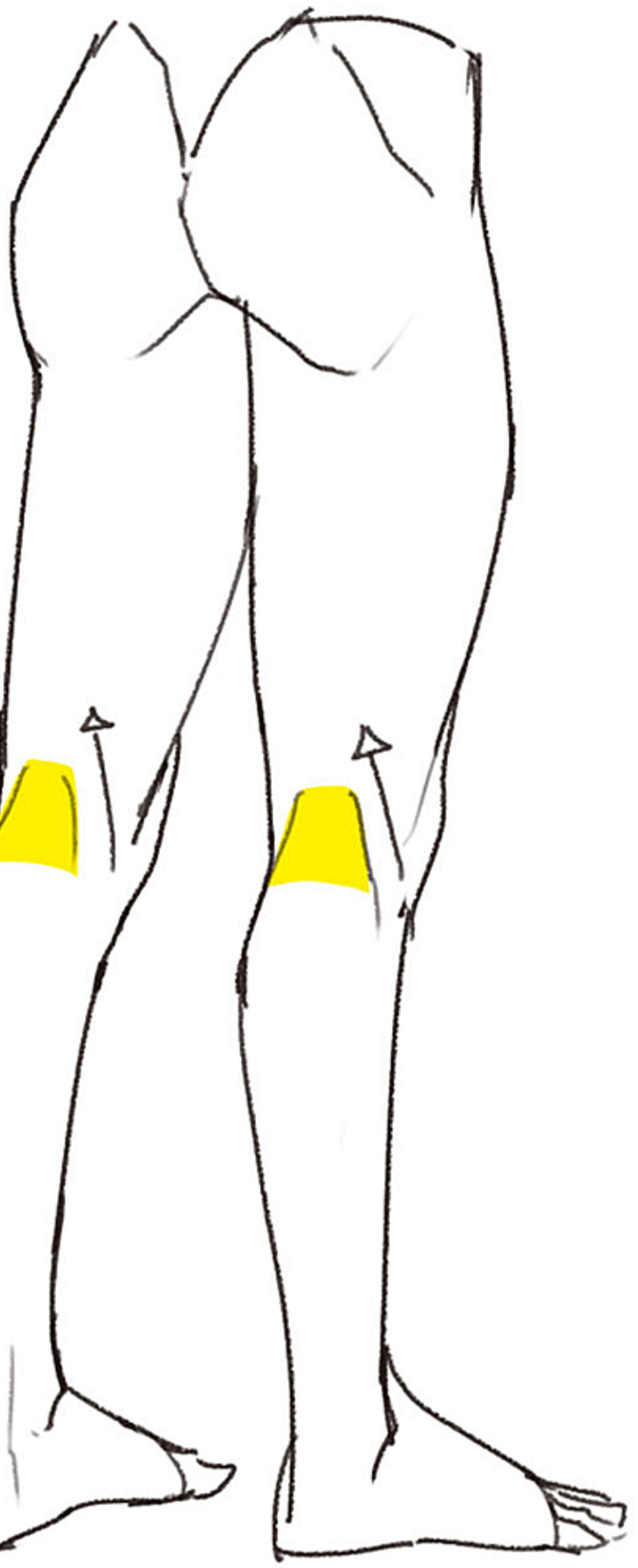


When the legs are folded inward or outward, or bent vertically, the direction of the knees also varies.





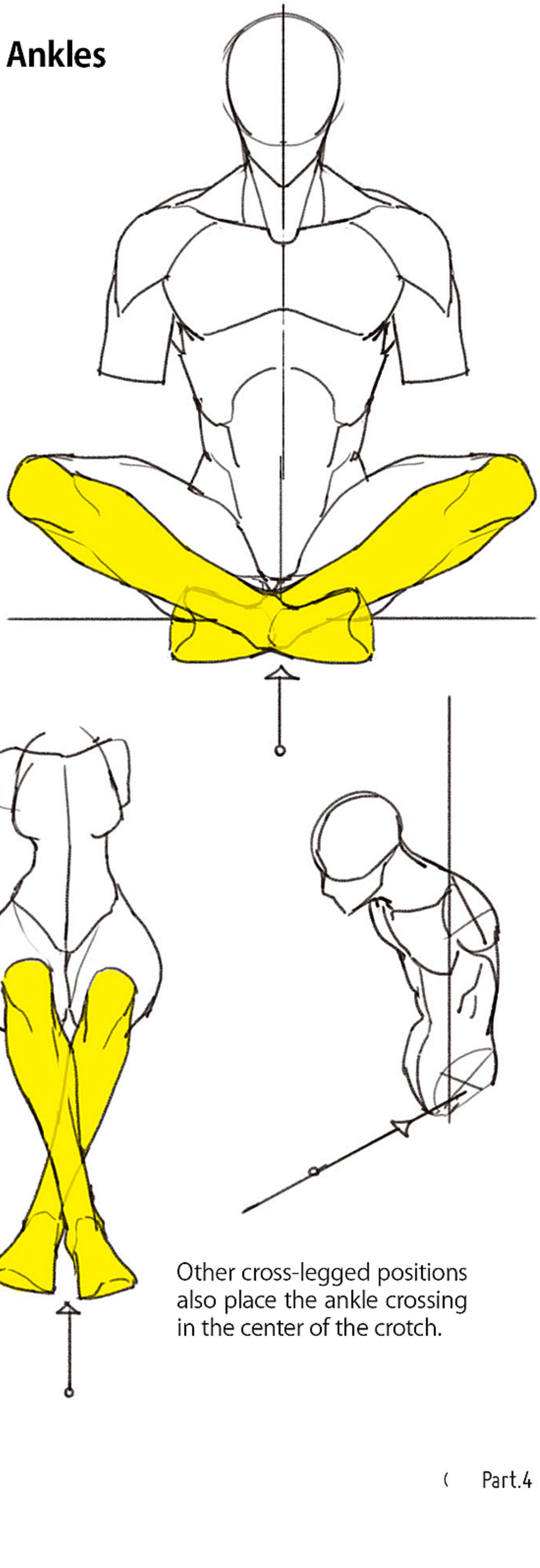
For the back of the knees, draw lines that gather upwards in a trapezoidal shape.



Knees

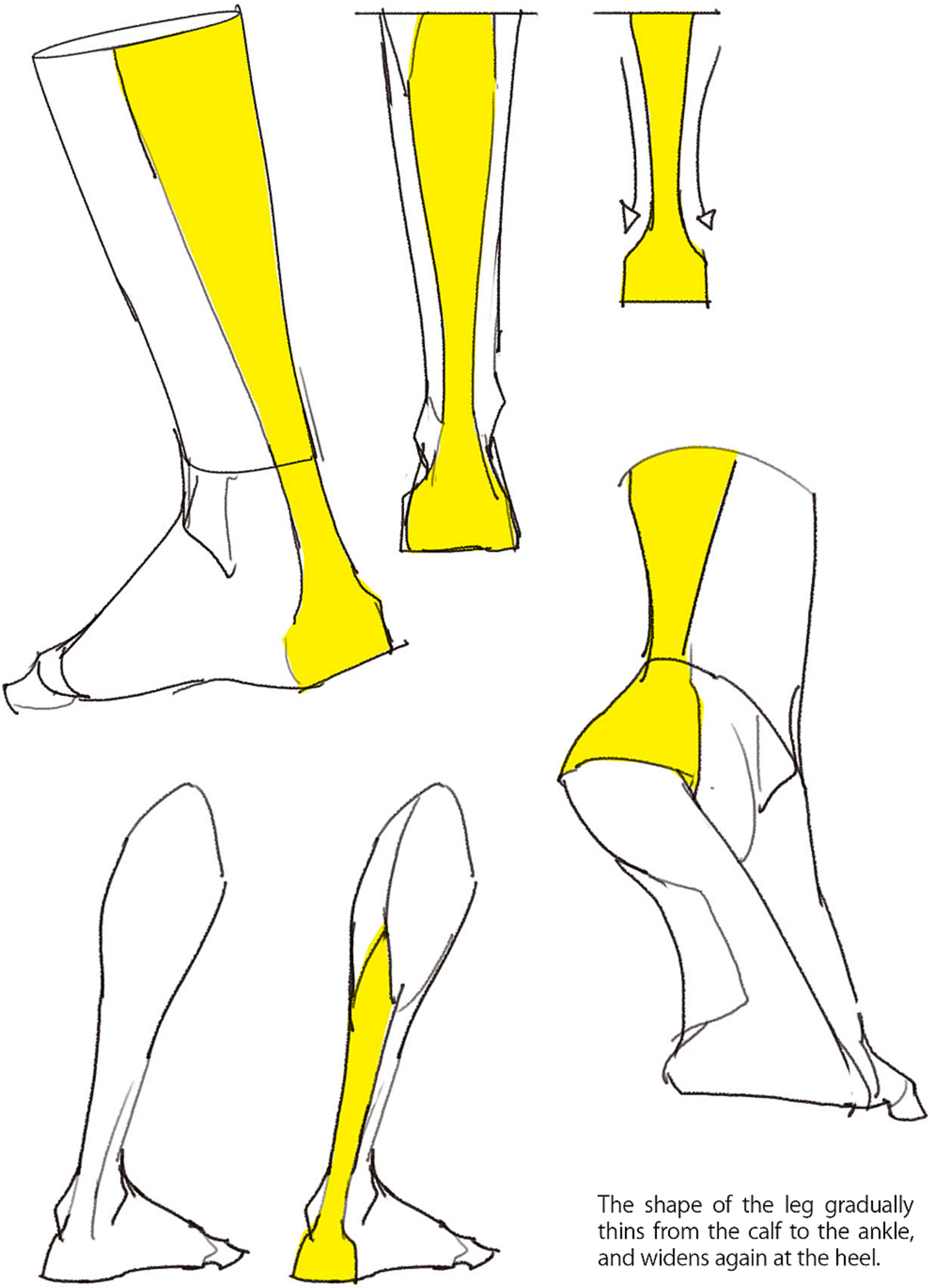
Ankles

Ankles

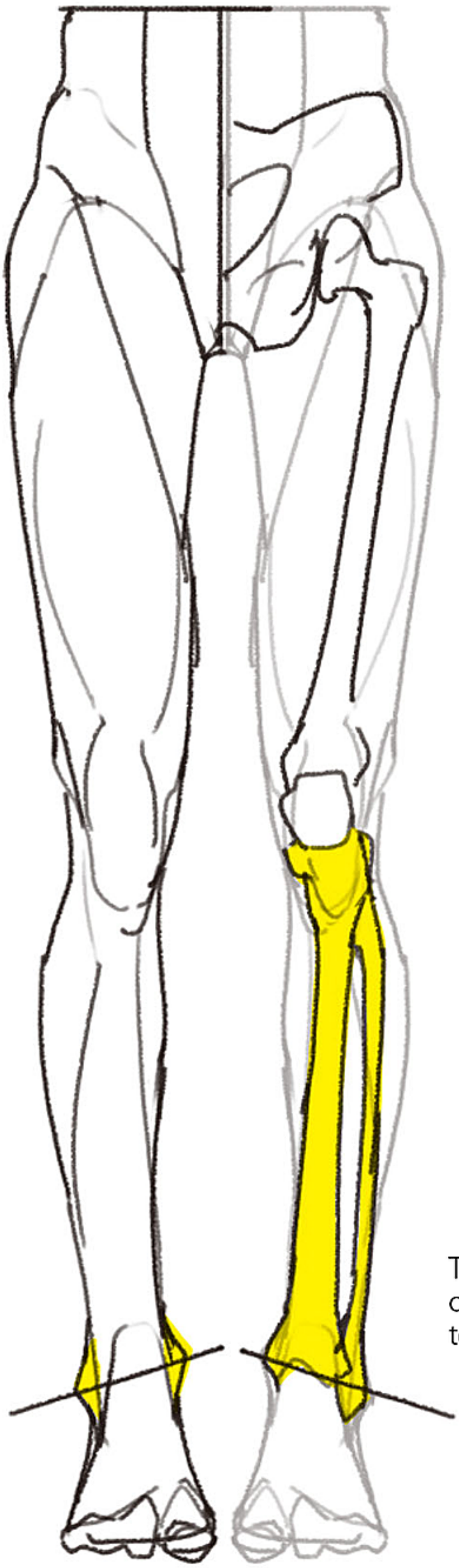


When drawing the sitting cross-legged posture, place the crossed ankles in front of the crotch (center).

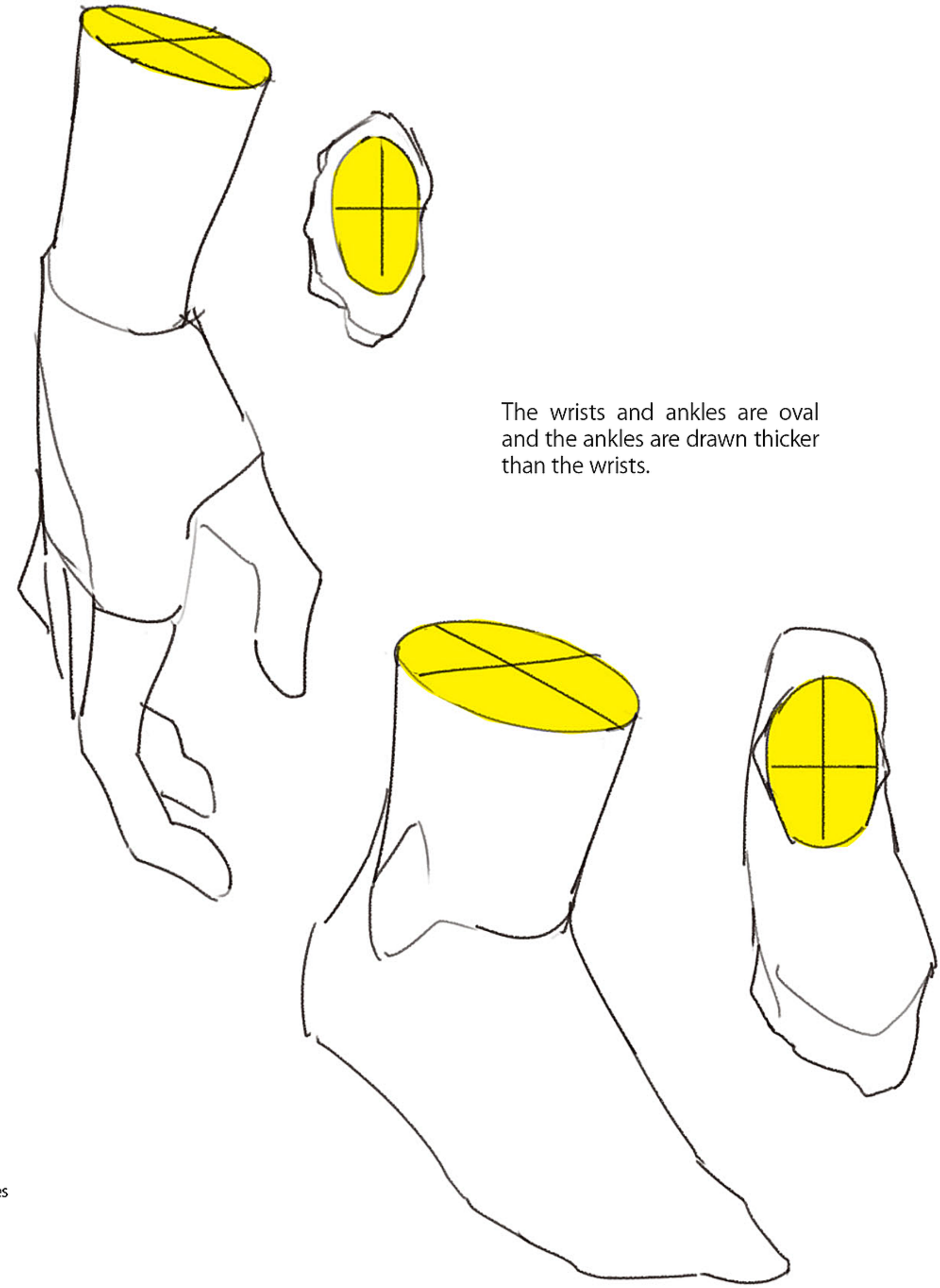
Other cross-legged positions also place the ankle crossing in the center of the crotch.



The shape of the leg gradually thins from the calf to the ankle, and widens again at the heel.



The ankle bone protrudes higher on the big toe side than the little toe side.



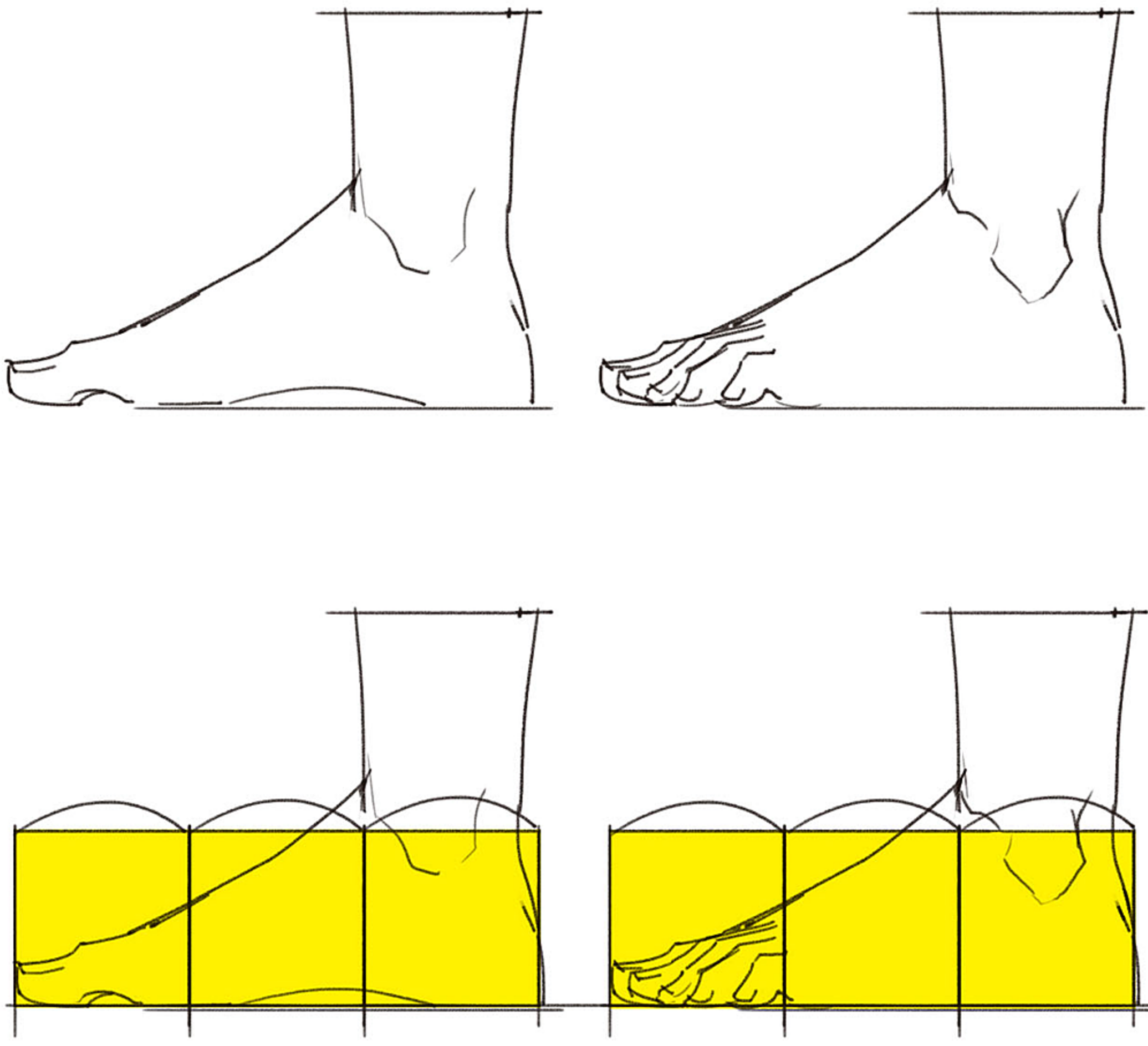
The wrists and ankles are oval and the ankles are drawn thicker than the wrists.

Ankles

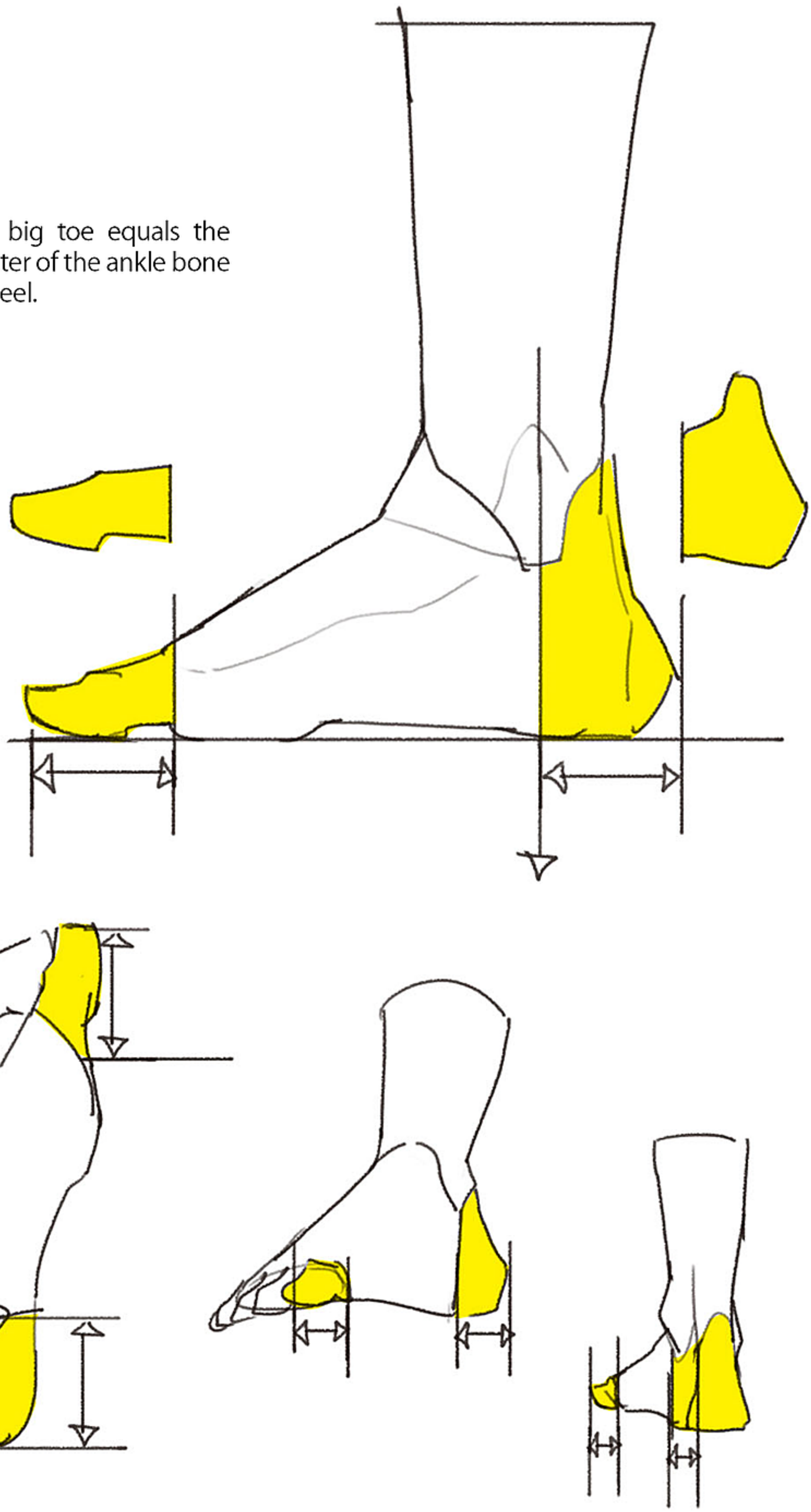
Feet

Feet

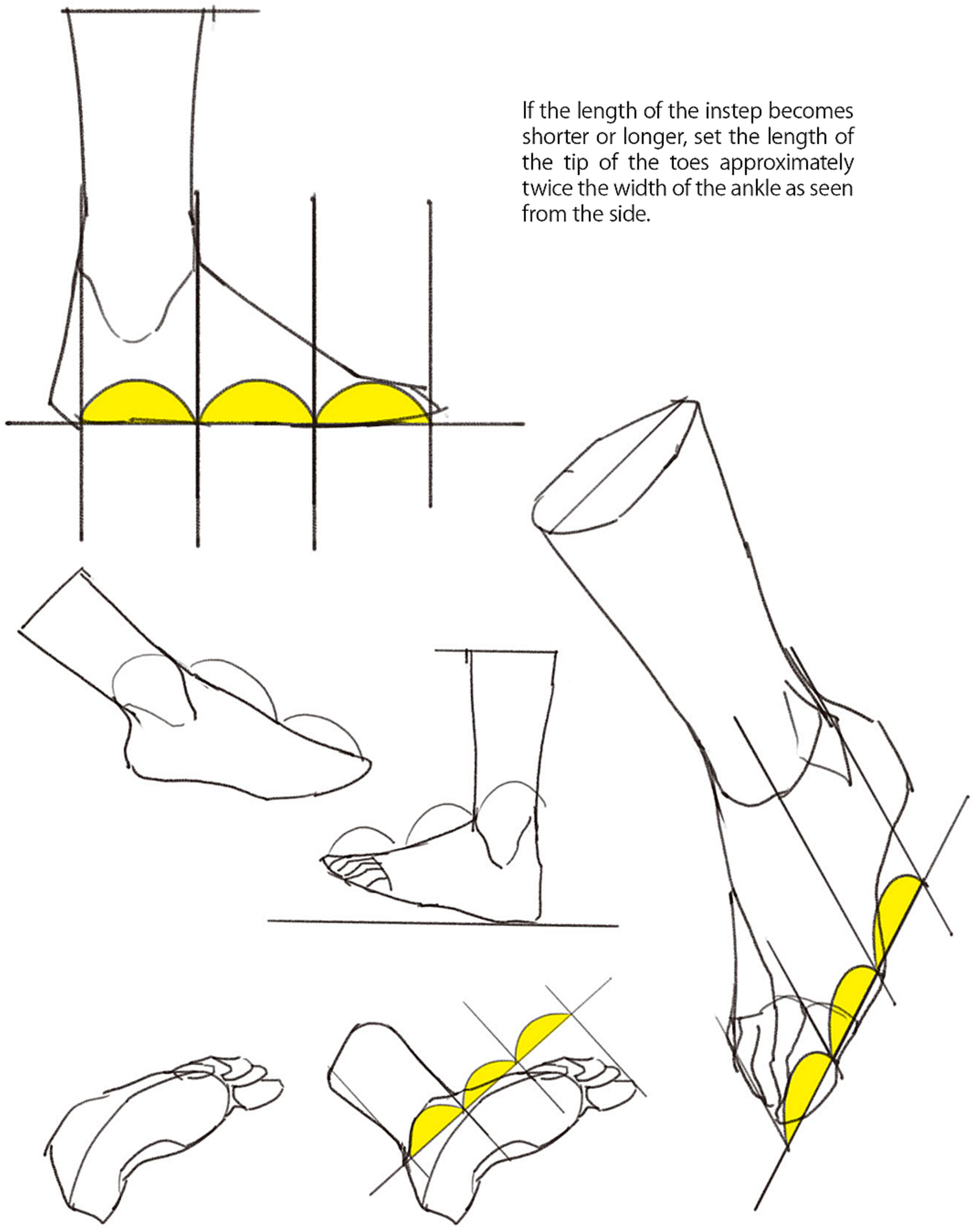
When looking at the foot from the side, the width and height arc about three squares from the tip of the big toe to the heel.

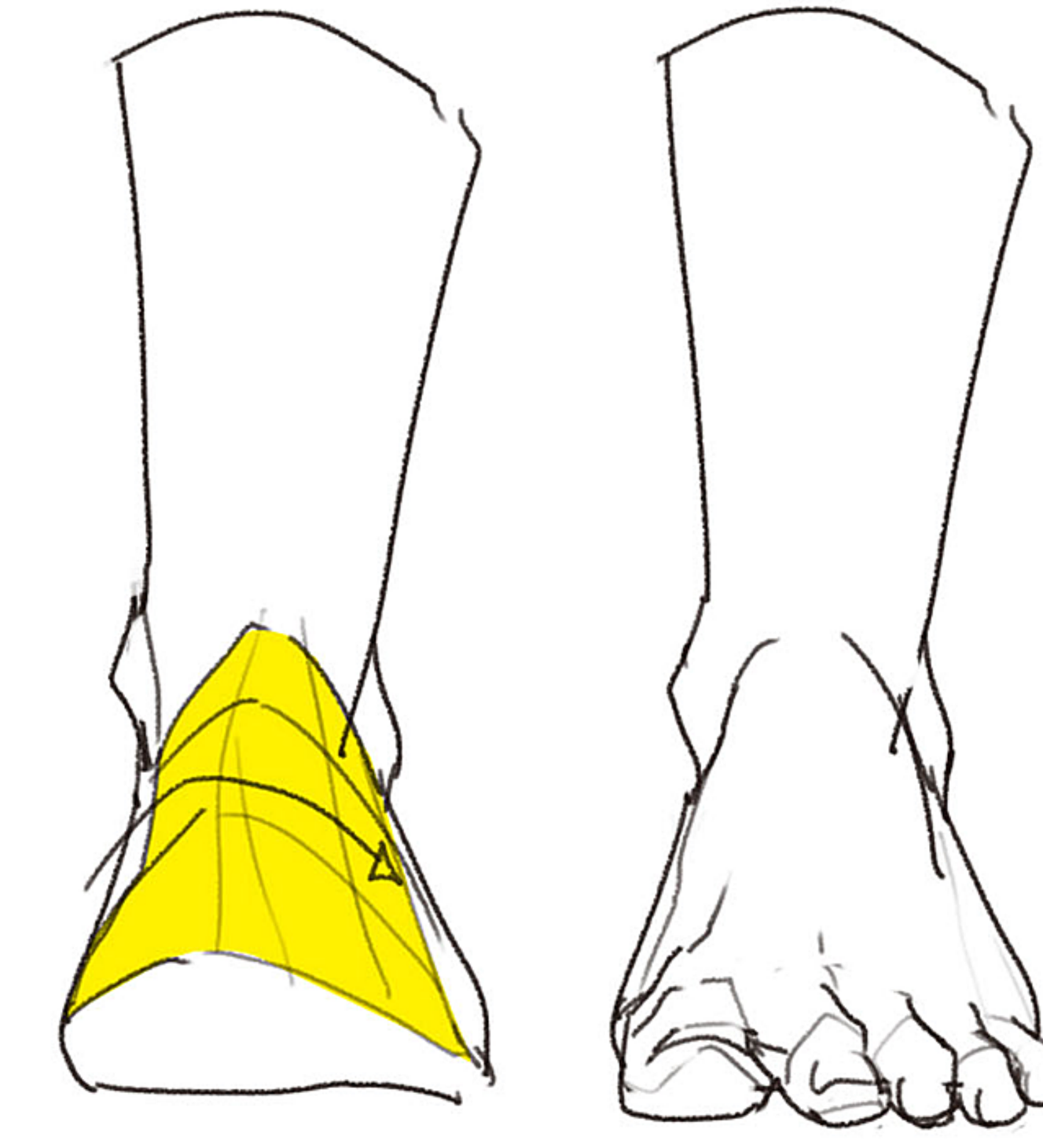


The length of the big toe equals the length from the center of the ankle bone to the back of the heel.

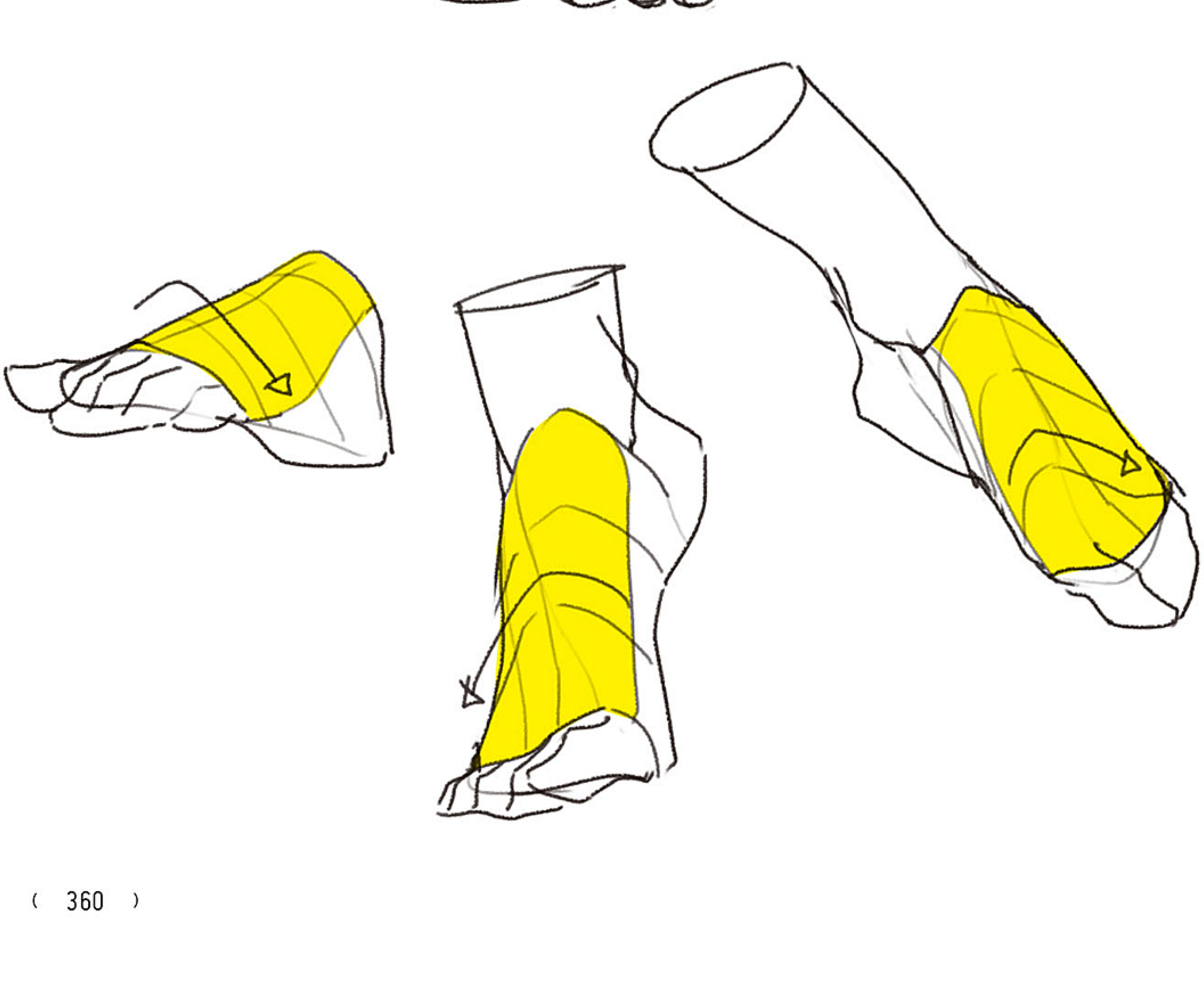


If the length of the instep becomes shorter or longer, set the length of the tip of the toes approximately twice the width of the ankle as seen from the side.

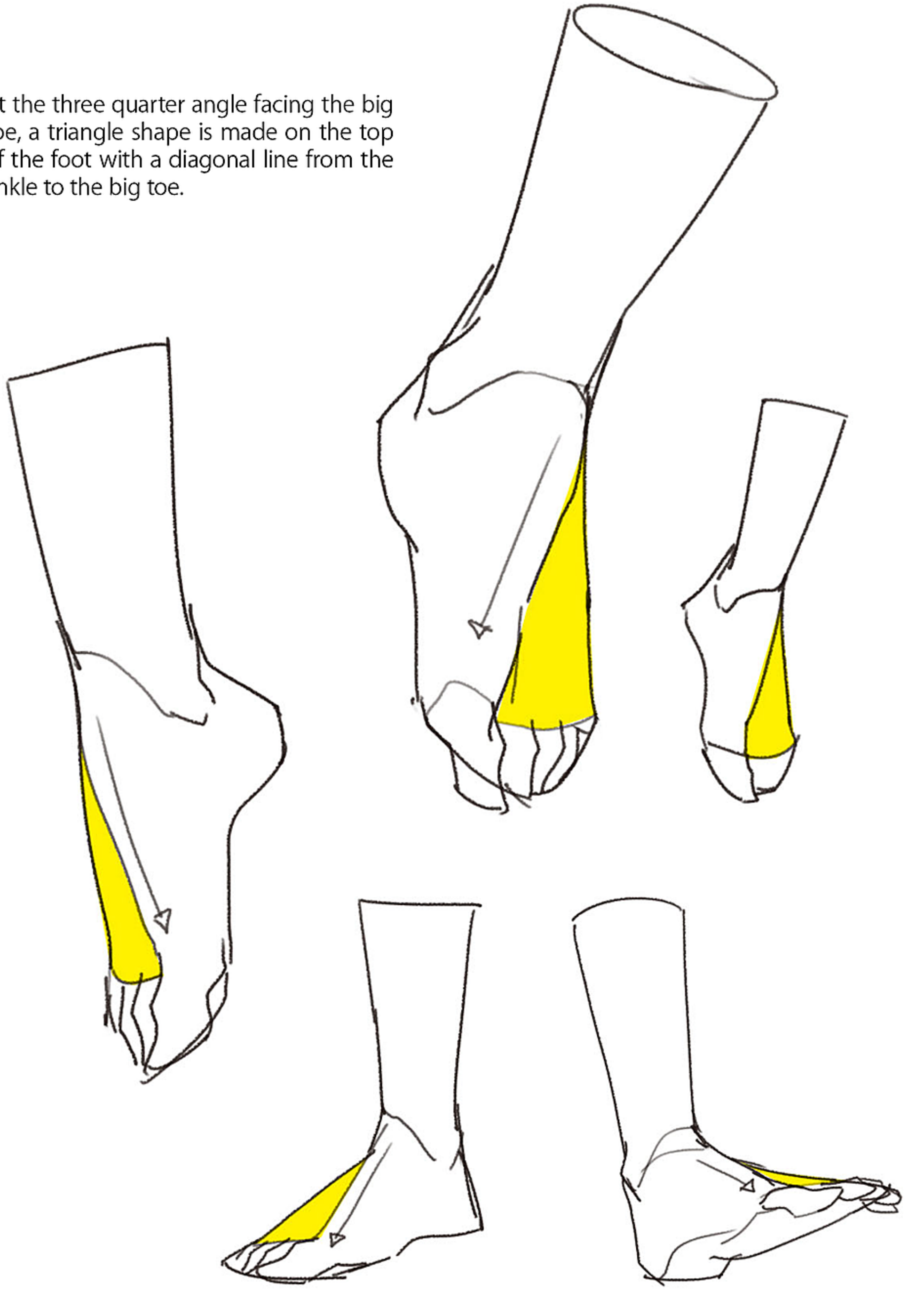




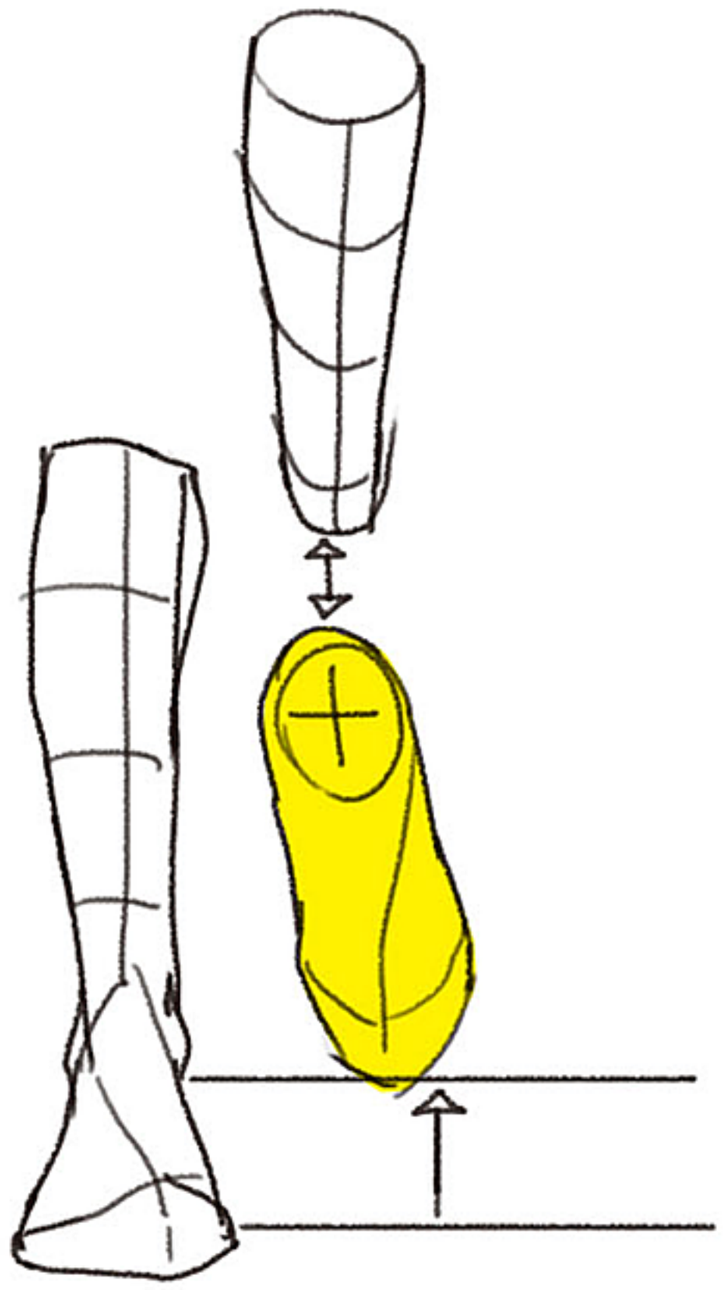
The shape of the top of the foot goes up to the second toe and then down as it bends.

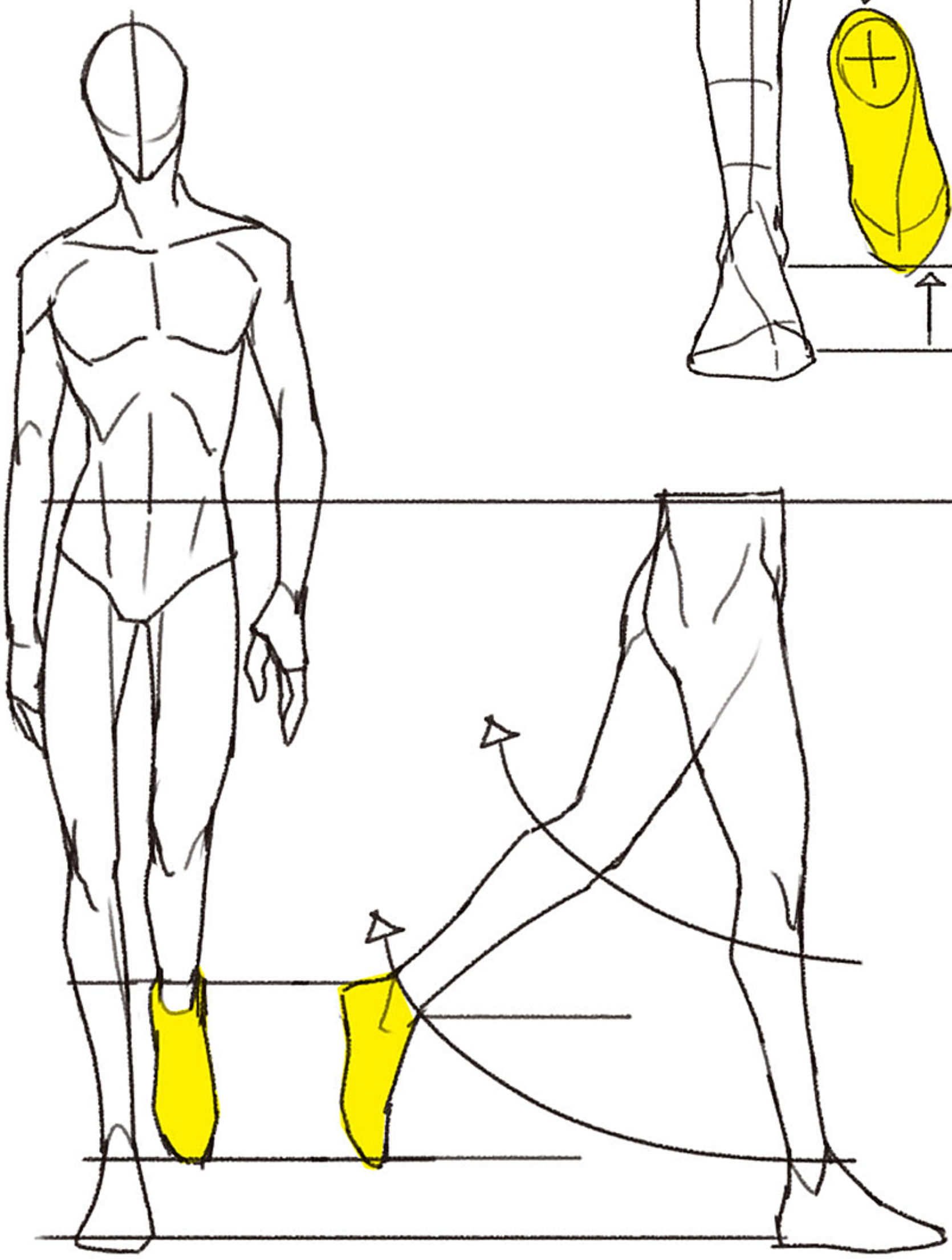


At the three quarter angle facing the big toe, a triangle shape is made on the top of the foot with a diagonal line from the ankle to the big toe.

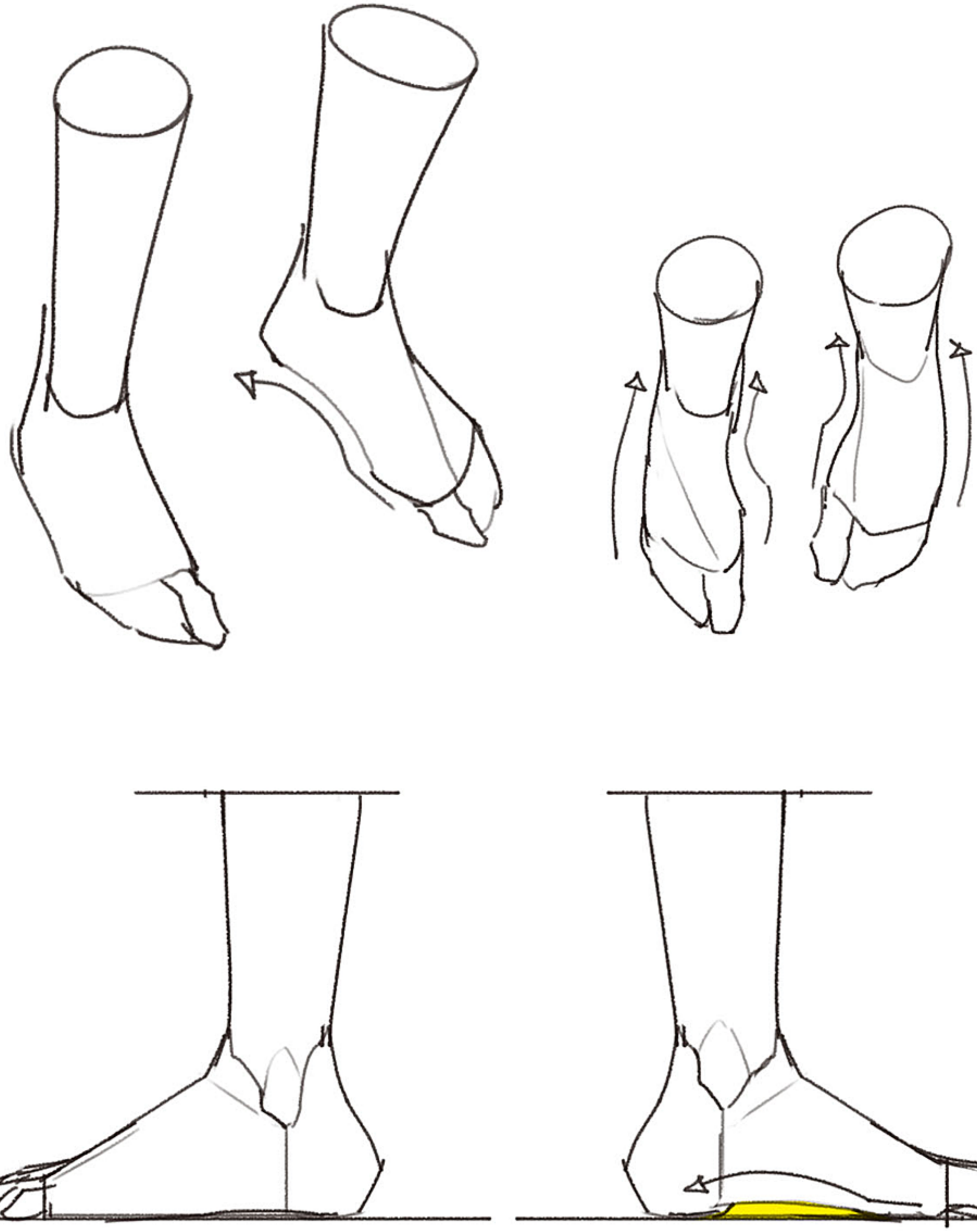


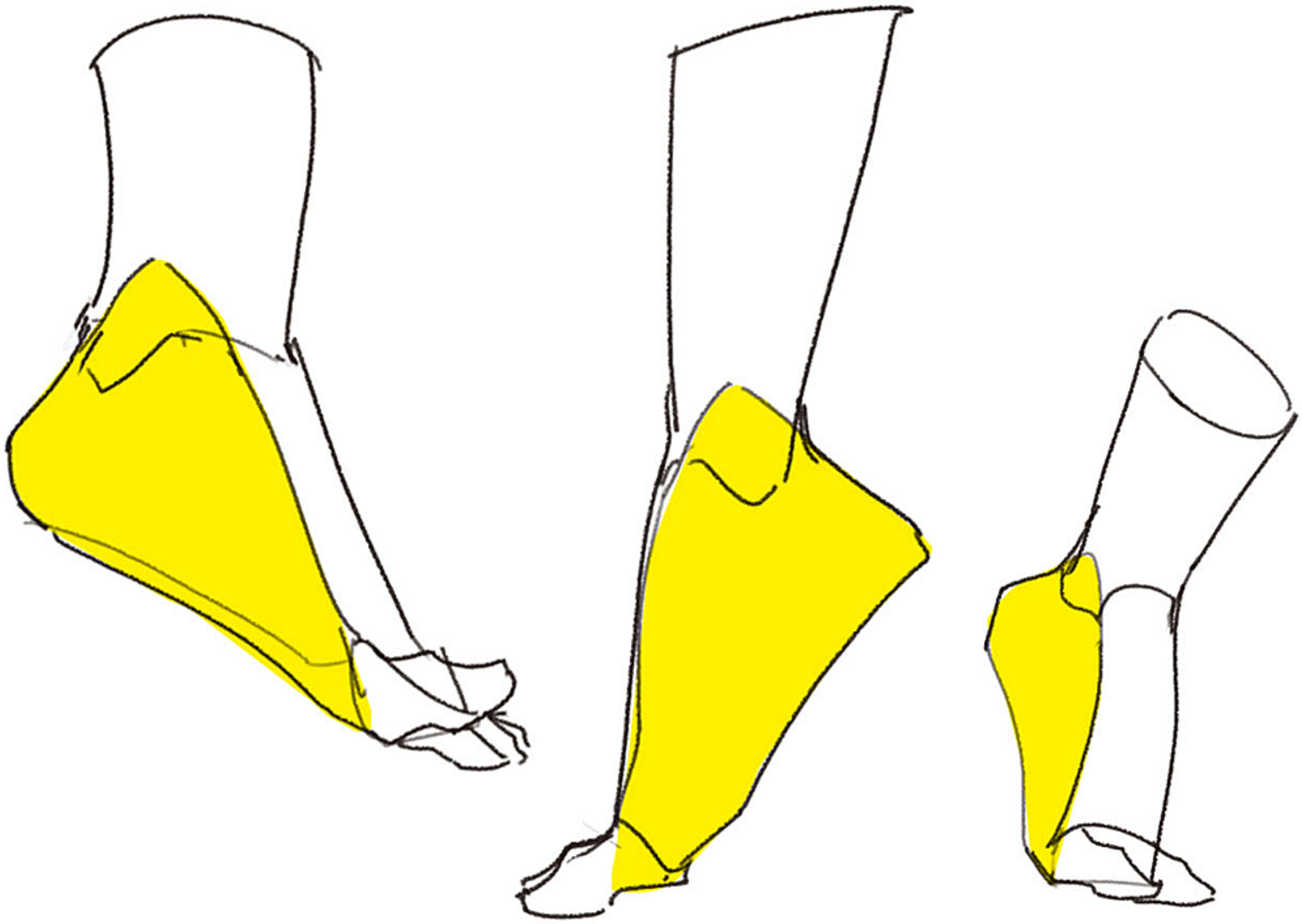
When drawing the front of a walking character, raise the height of the foot in the back and draw the top of the foot.



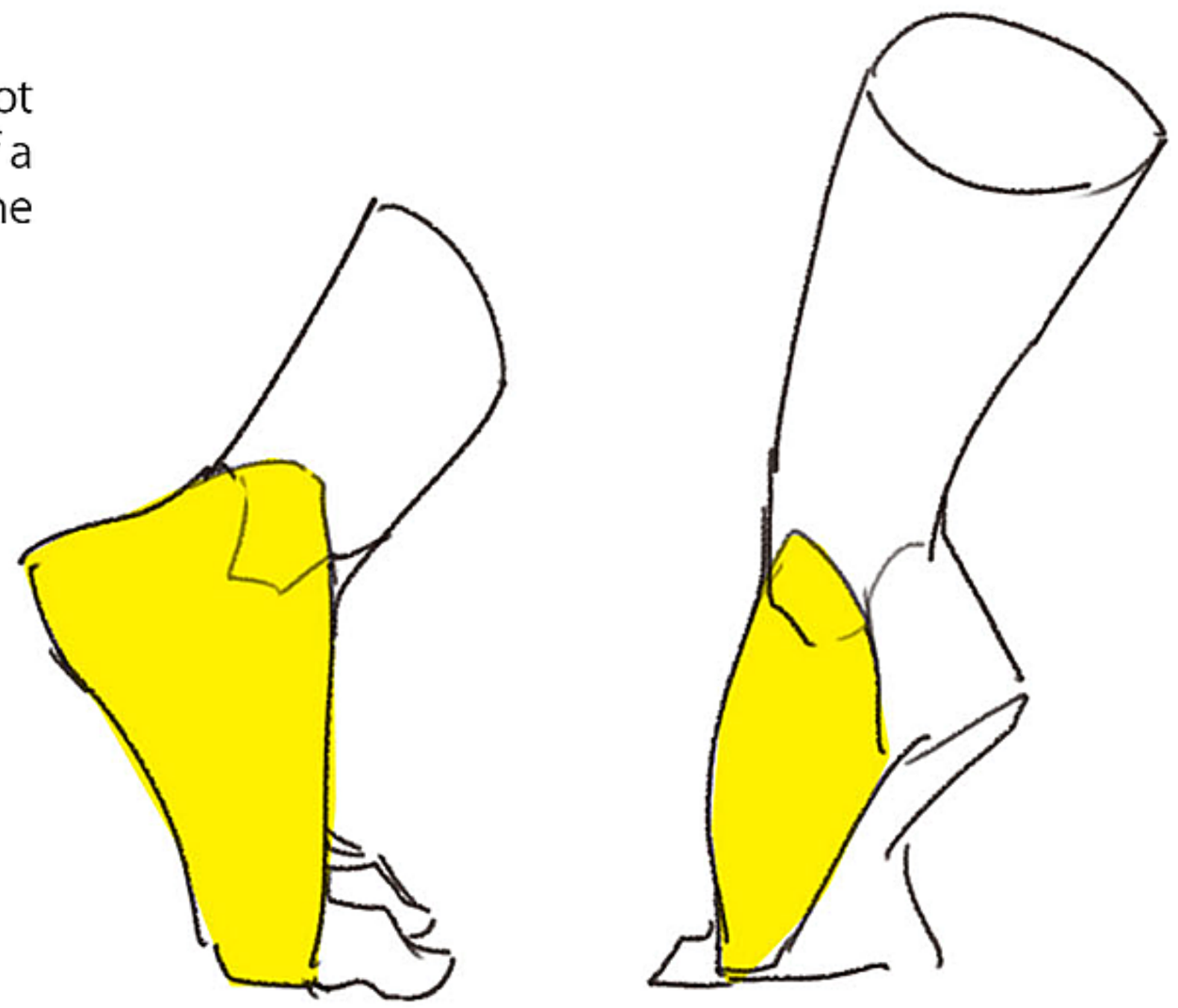


Draw the inner line of the sole on the side of the big toe slightly inward.

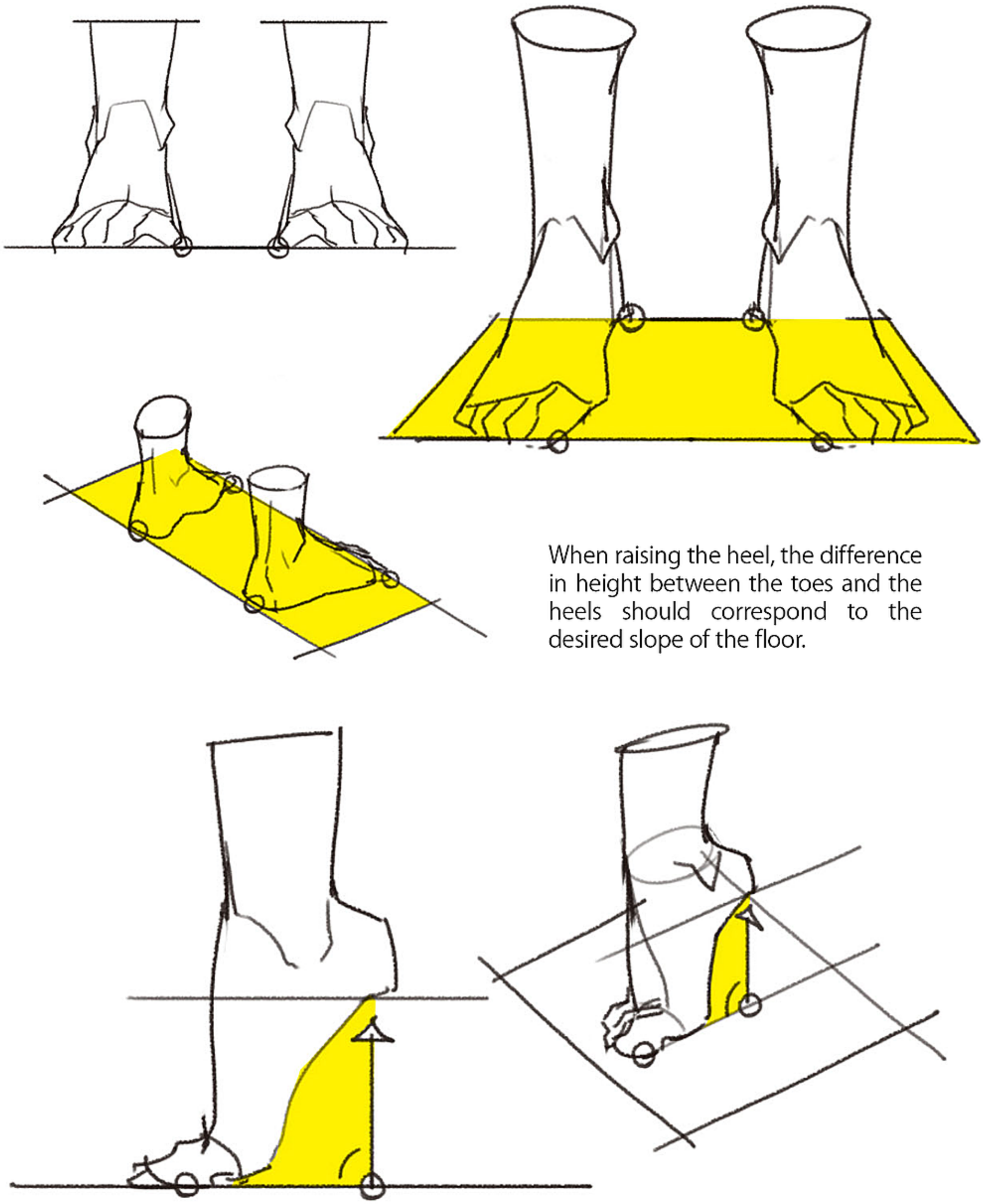




To create the volume of the foot while the toes are bent, think of a triangle that is aligned with the slope of the top of the foot.

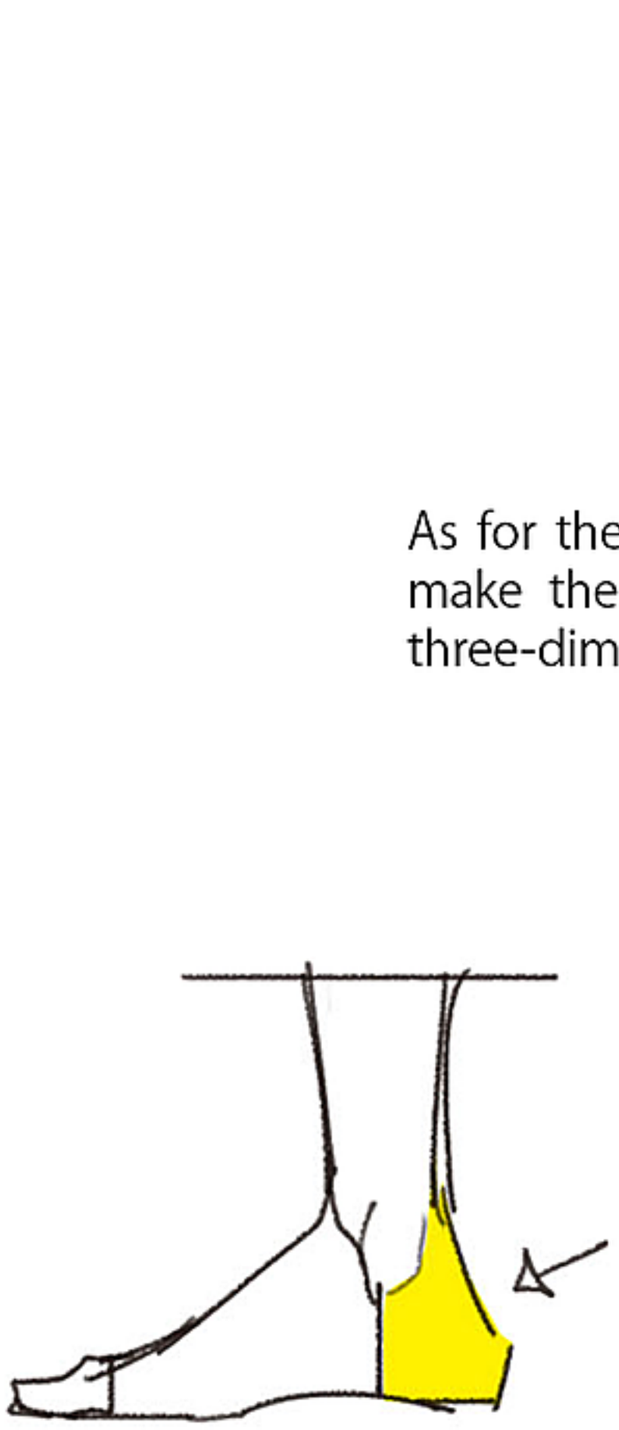


The slope of the tip of the toe and the heel indicates the angle of the ground.

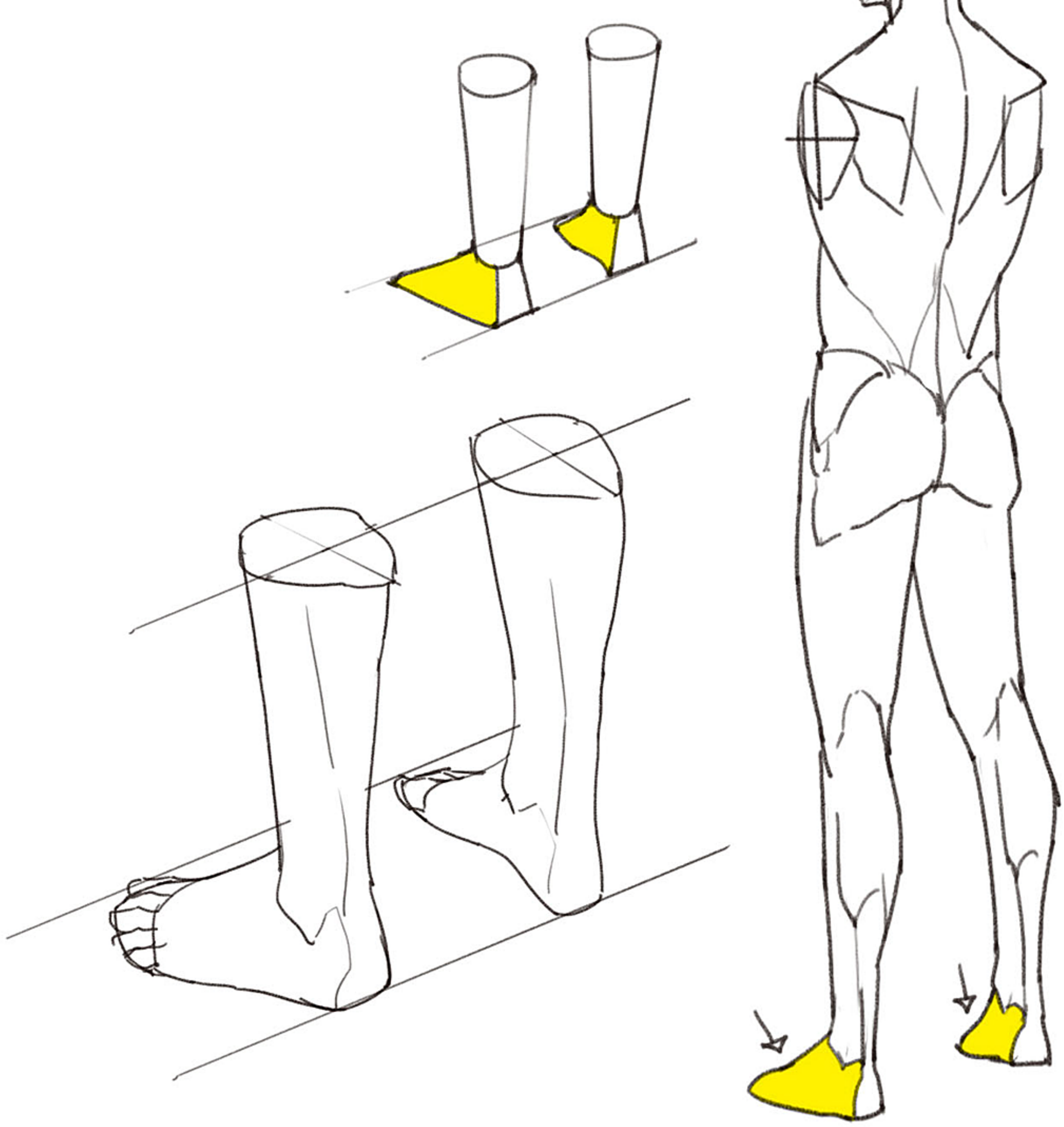


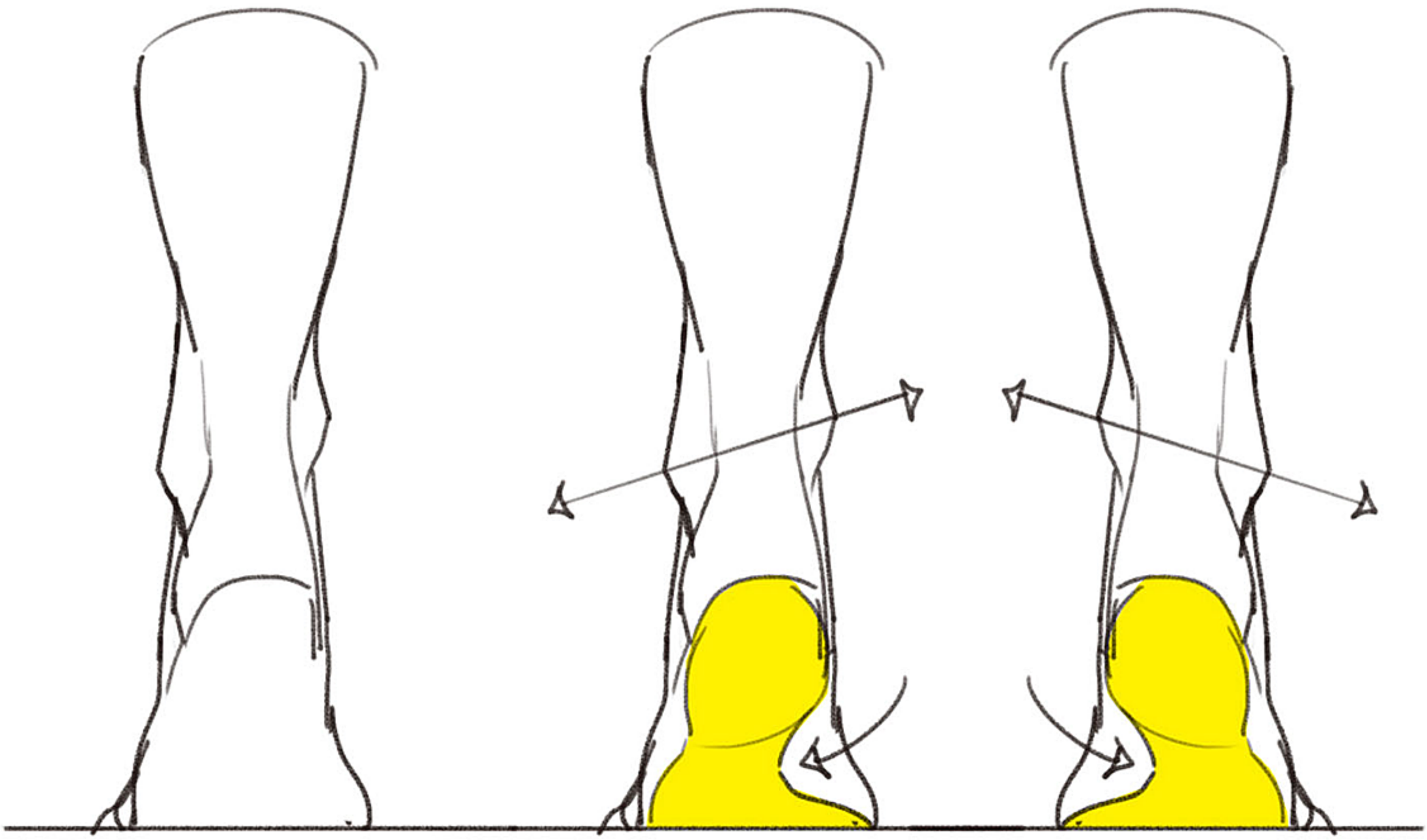
When raising the heel, the difference in height between the toes and the heels should correspond to the desired slope of the floor.

As for the feet seen from the front, make the heels visible to create a three-dimensional effect.

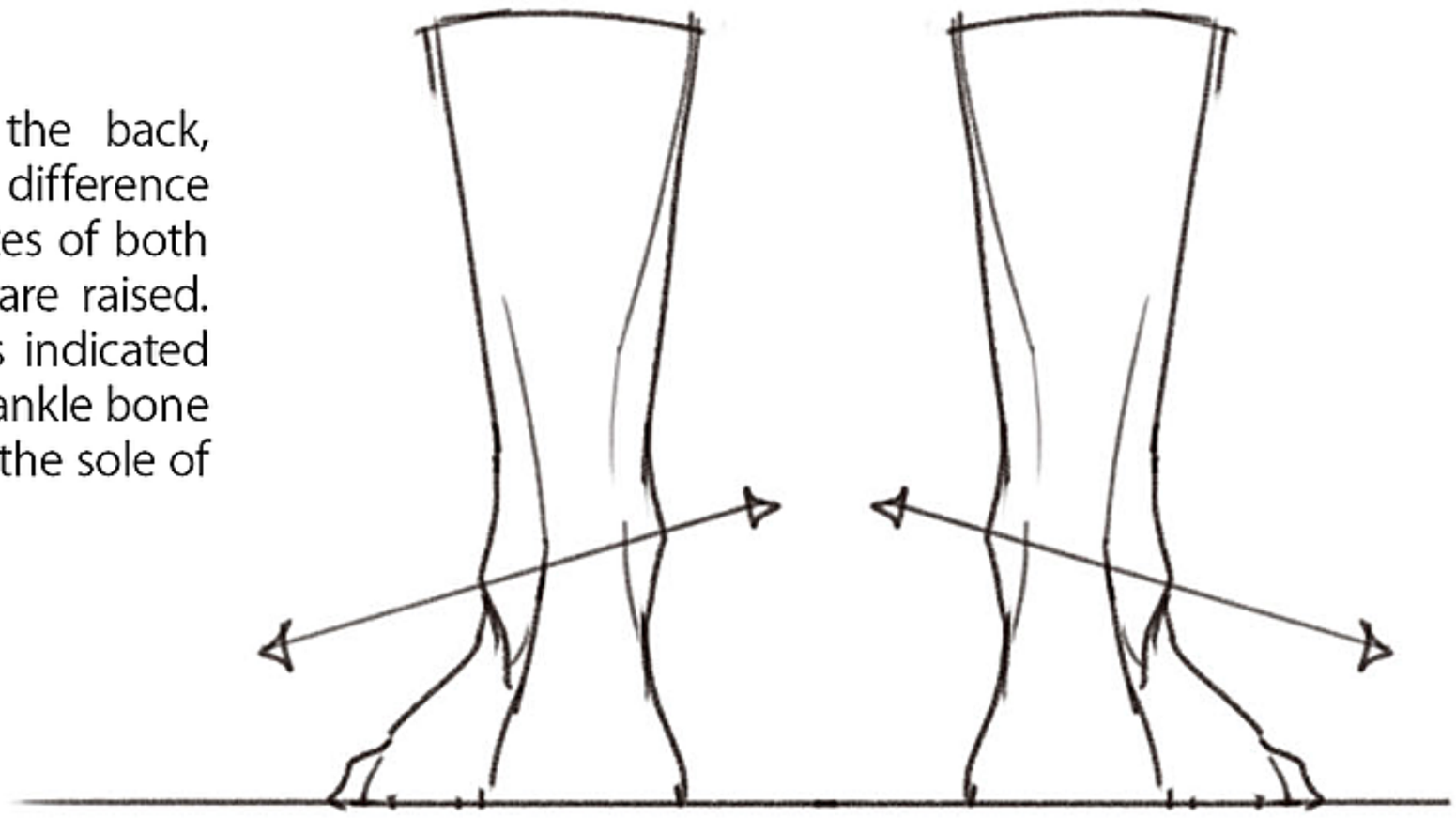


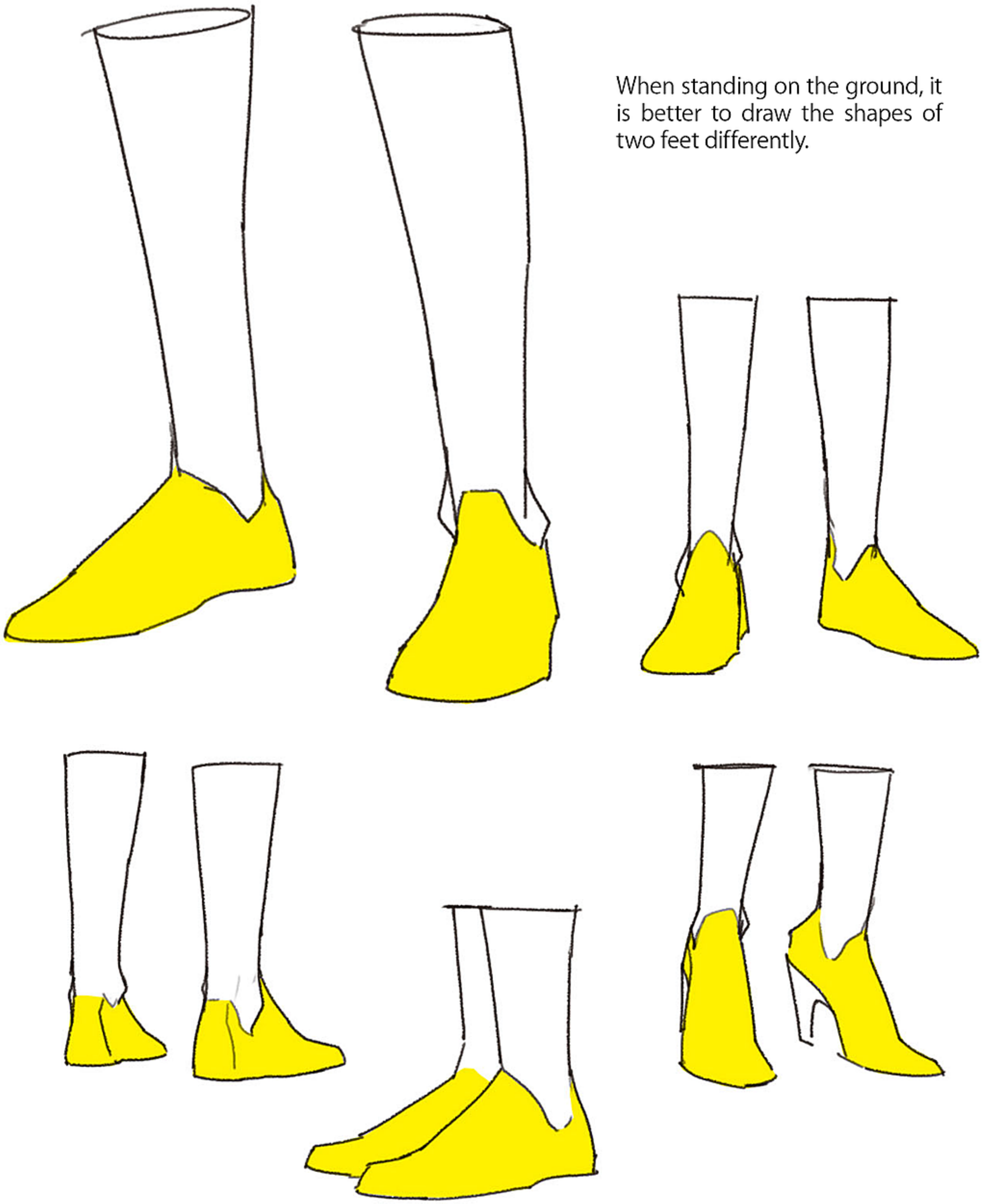
At the three quarter rear view, the shape of both feet is drawn differently. And it is good for perspective to show more of the side of the foot closer to the screen.



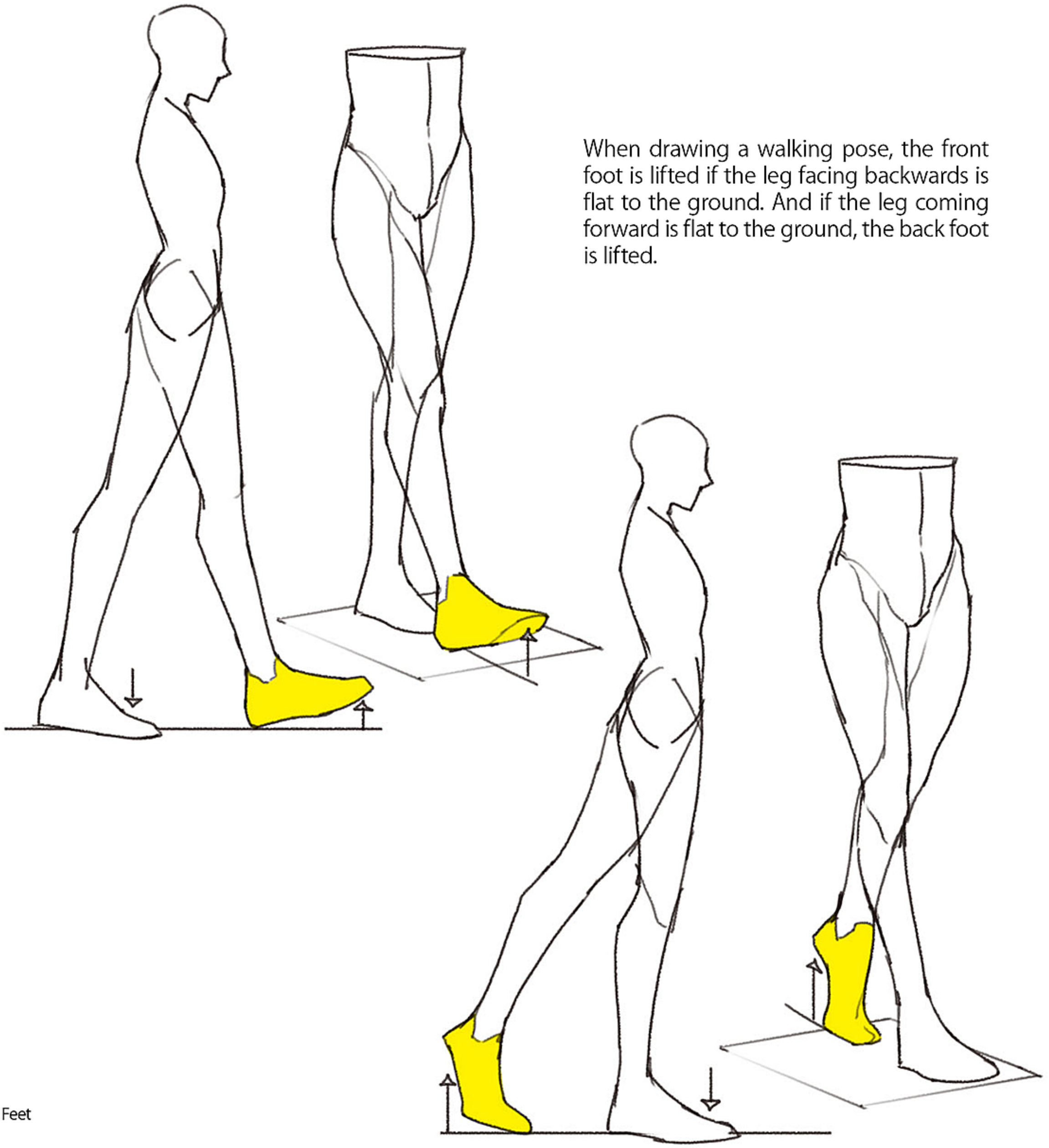


When viewed from the back, there is no significant difference between the silhouettes of both feet when the heels are raised. Thus, the difference is indicated by the position of the ankle bone and the expression of the sole of the foot.



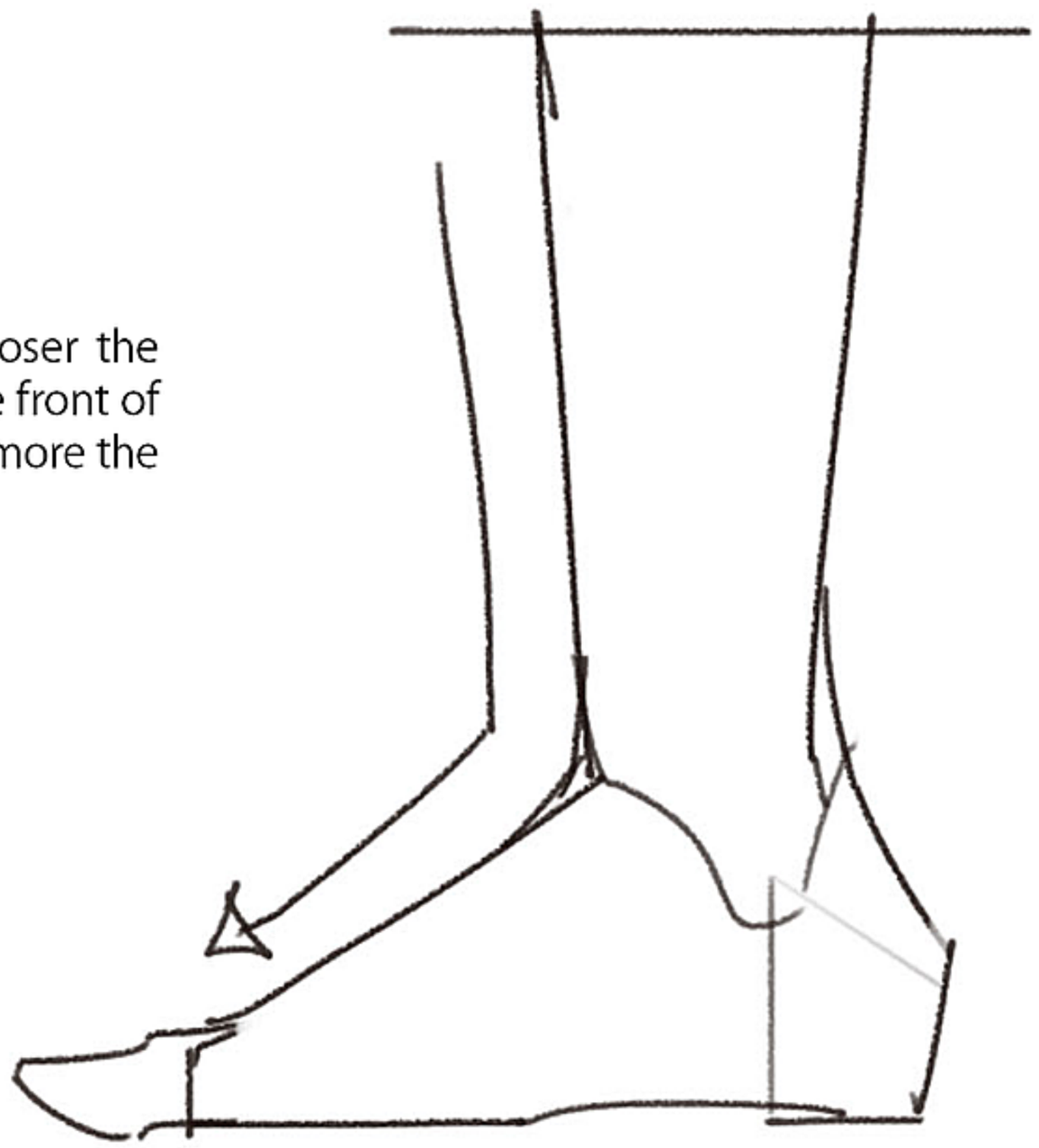


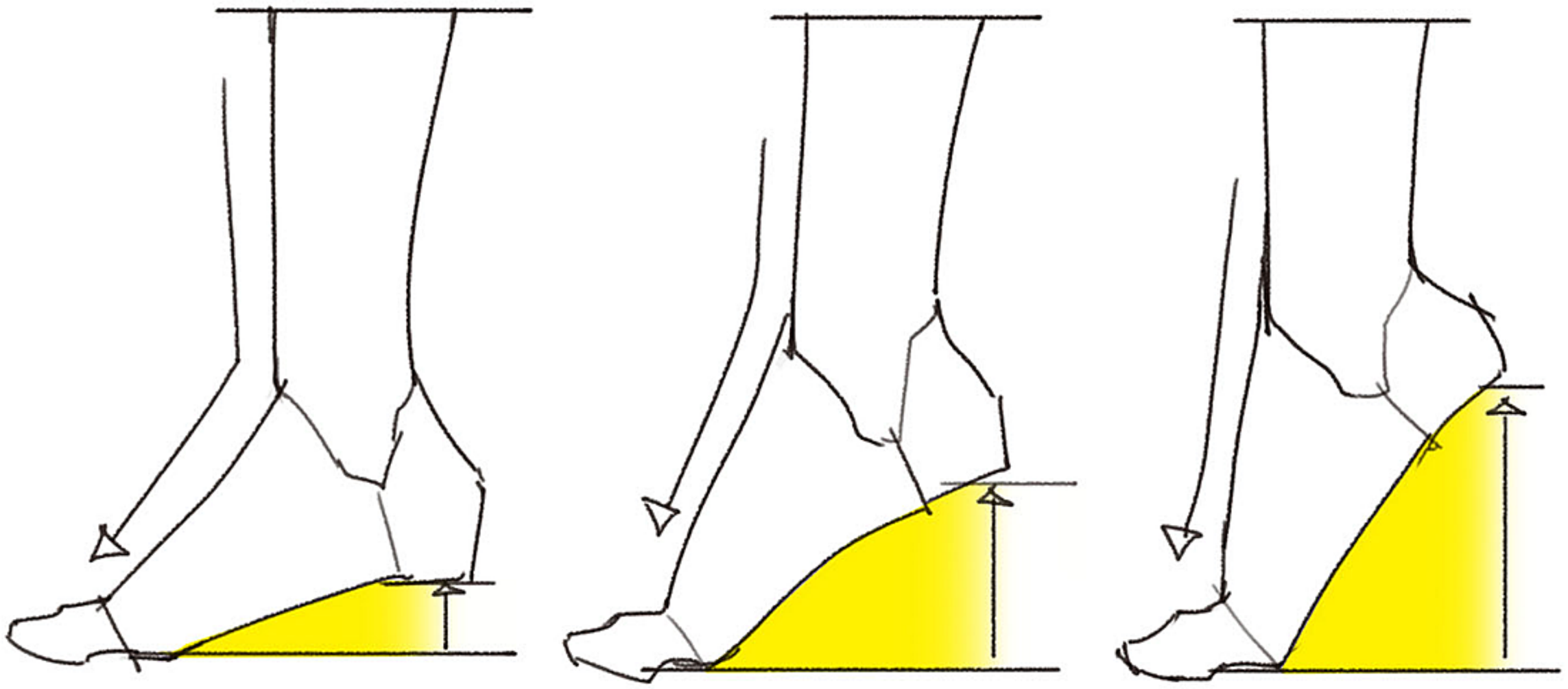
When standing on the ground, it is better to draw the shapes of two feet differently.

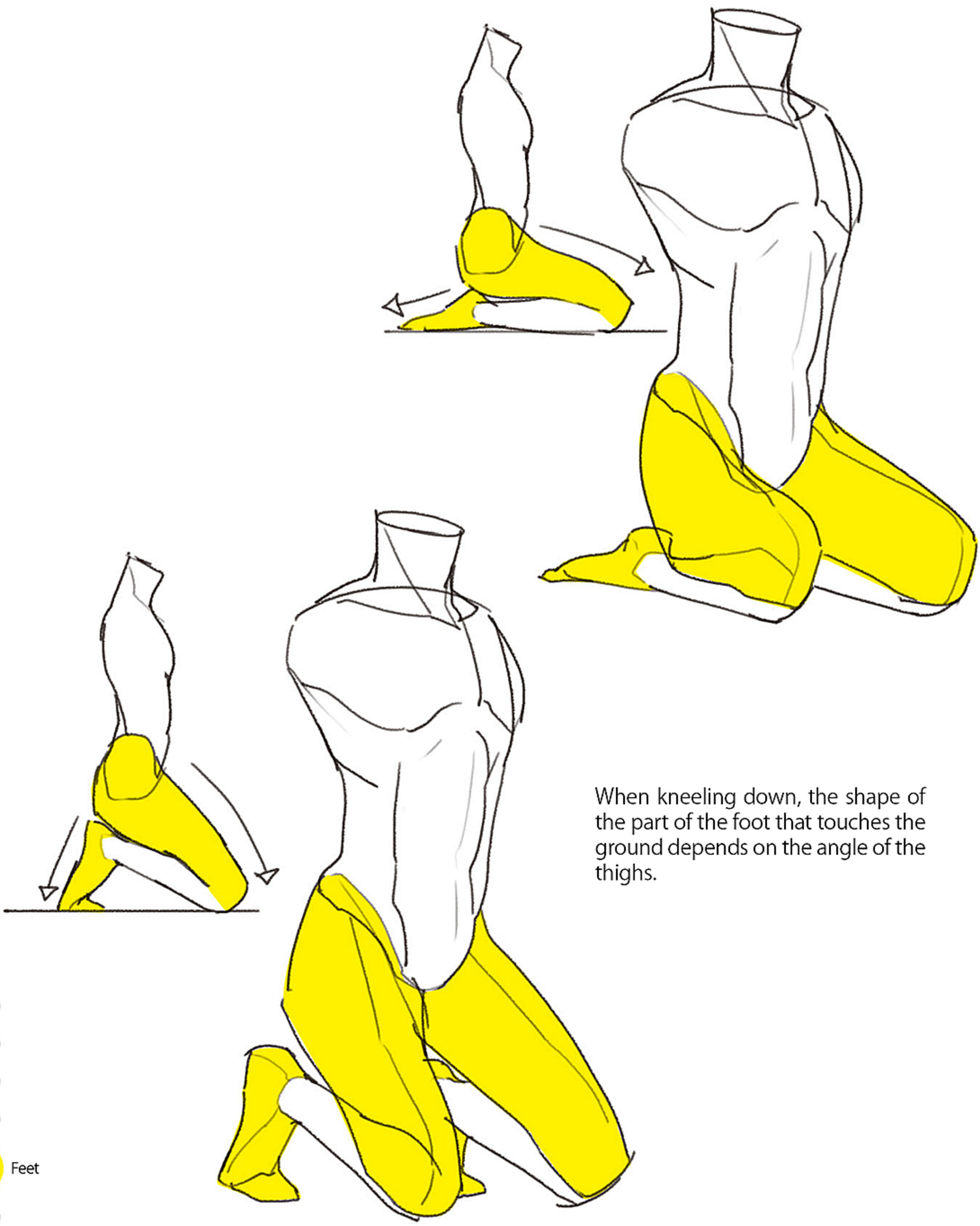


When drawing a walking pose, the front foot is lifted if the leg facing backwards is flat to the ground. And if the leg coming forward is flat to the ground, the back foot is lifted.

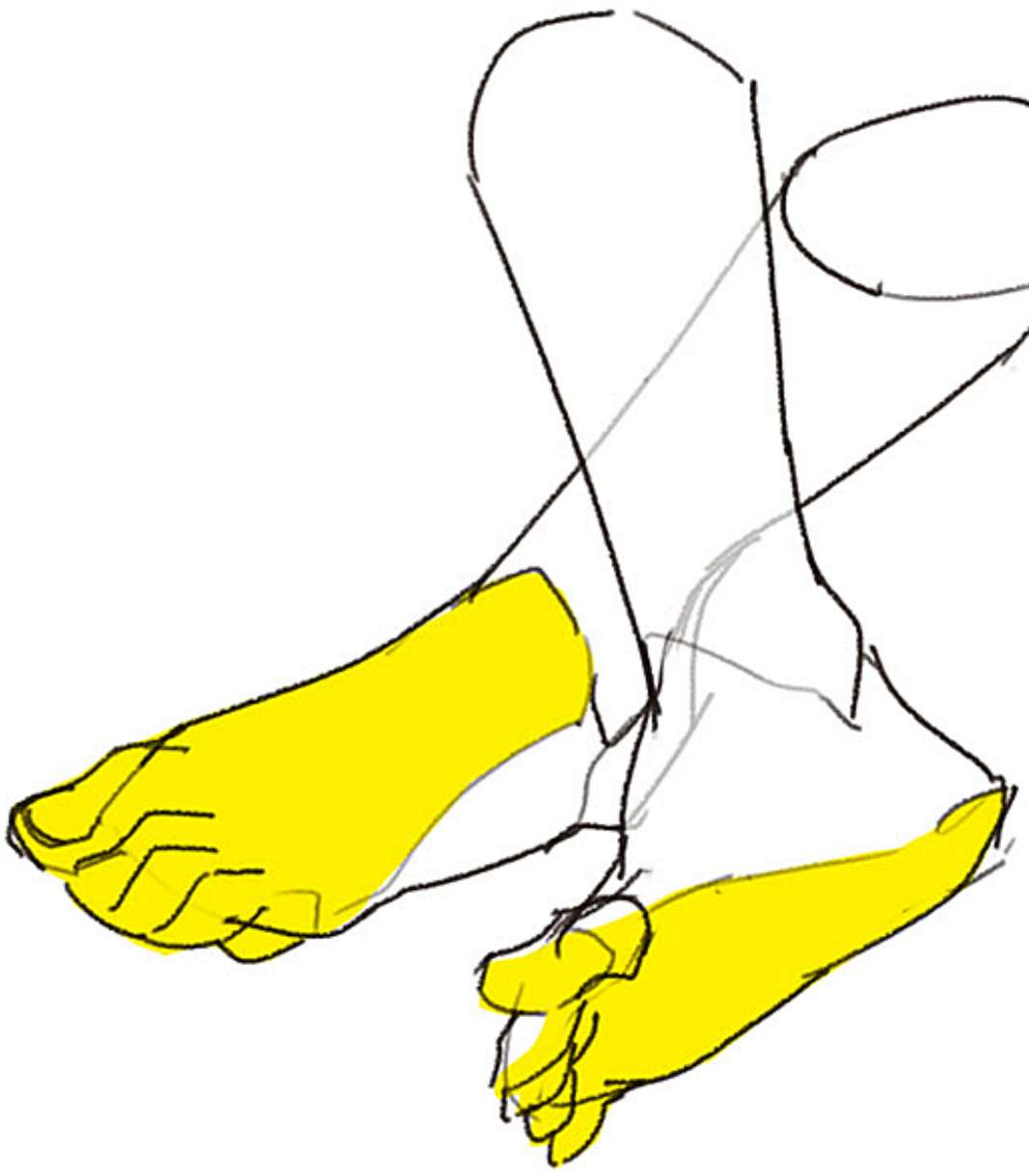
The more the heel is lifted, the closer the slope of the top of the foot and the front of the ankle is to the vertical, and the more the heel protrudes.





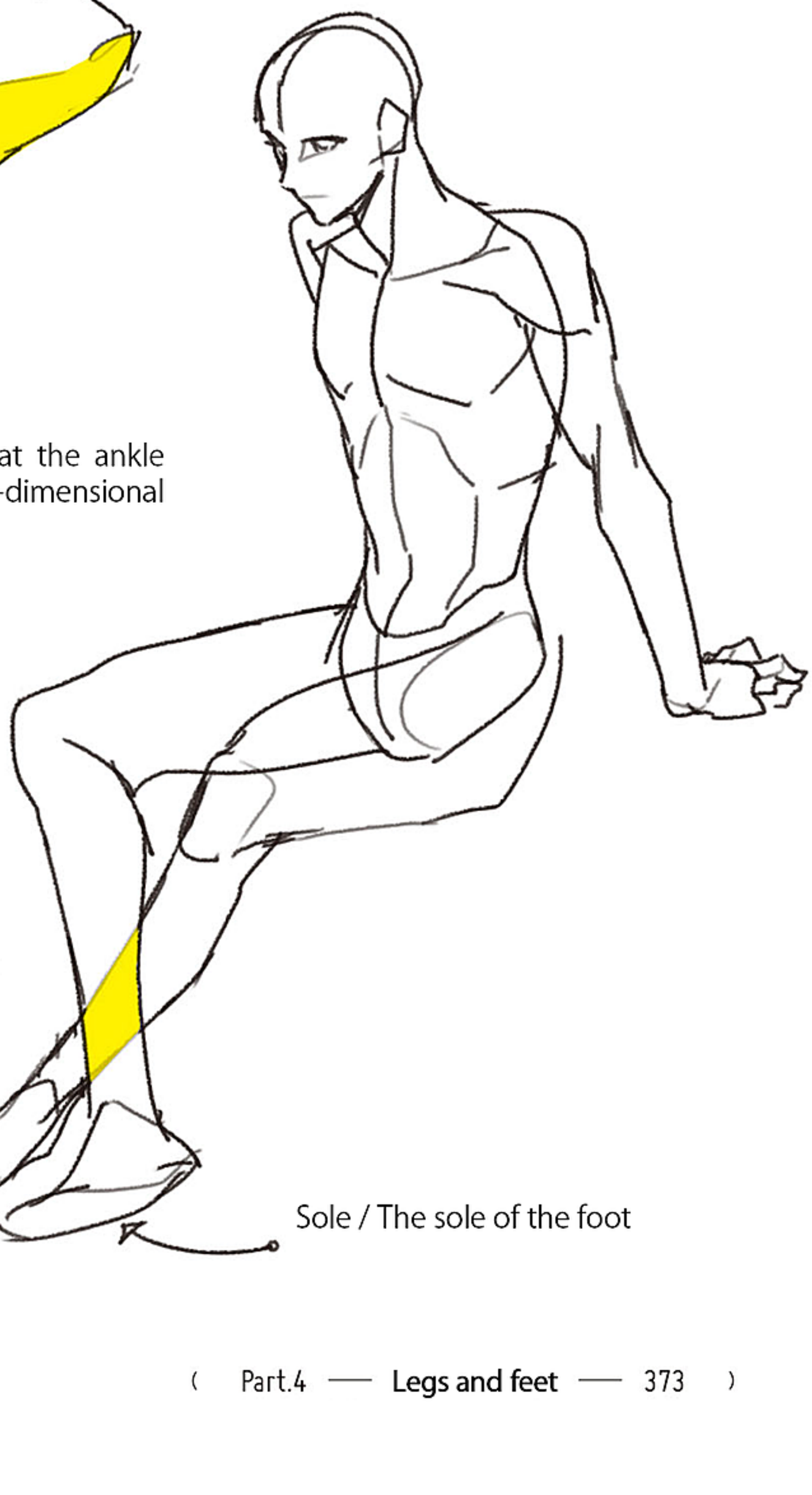


When kneeling down, the shape of the part of the foot that touches the ground depends on the angle of the thighs.

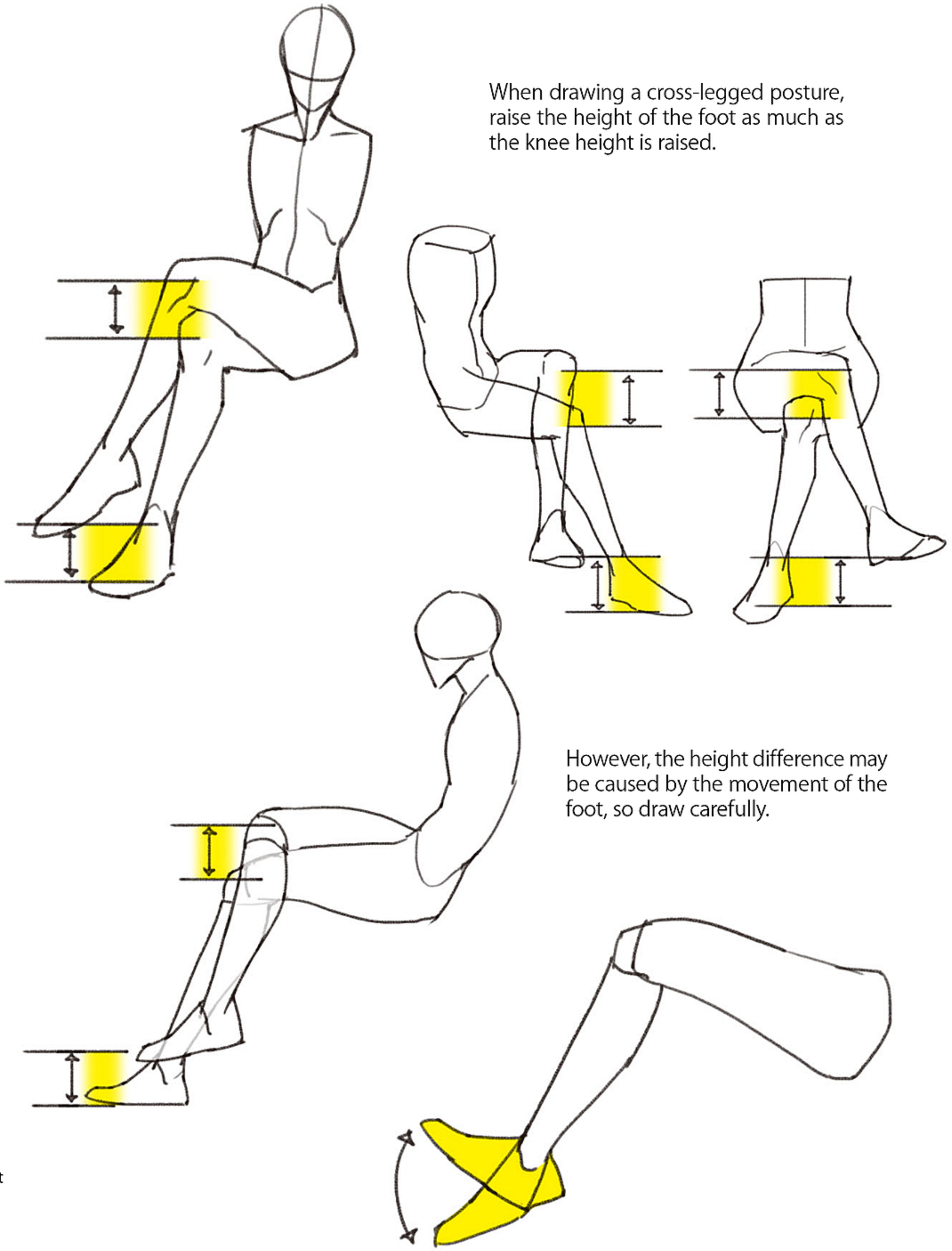


At the three quarter angle, the crossed ankle position shows the top of the foot on one side and the sole of the foot on the other side.

The feet can be crossed at the ankle position to provide a three-dimensional effect.

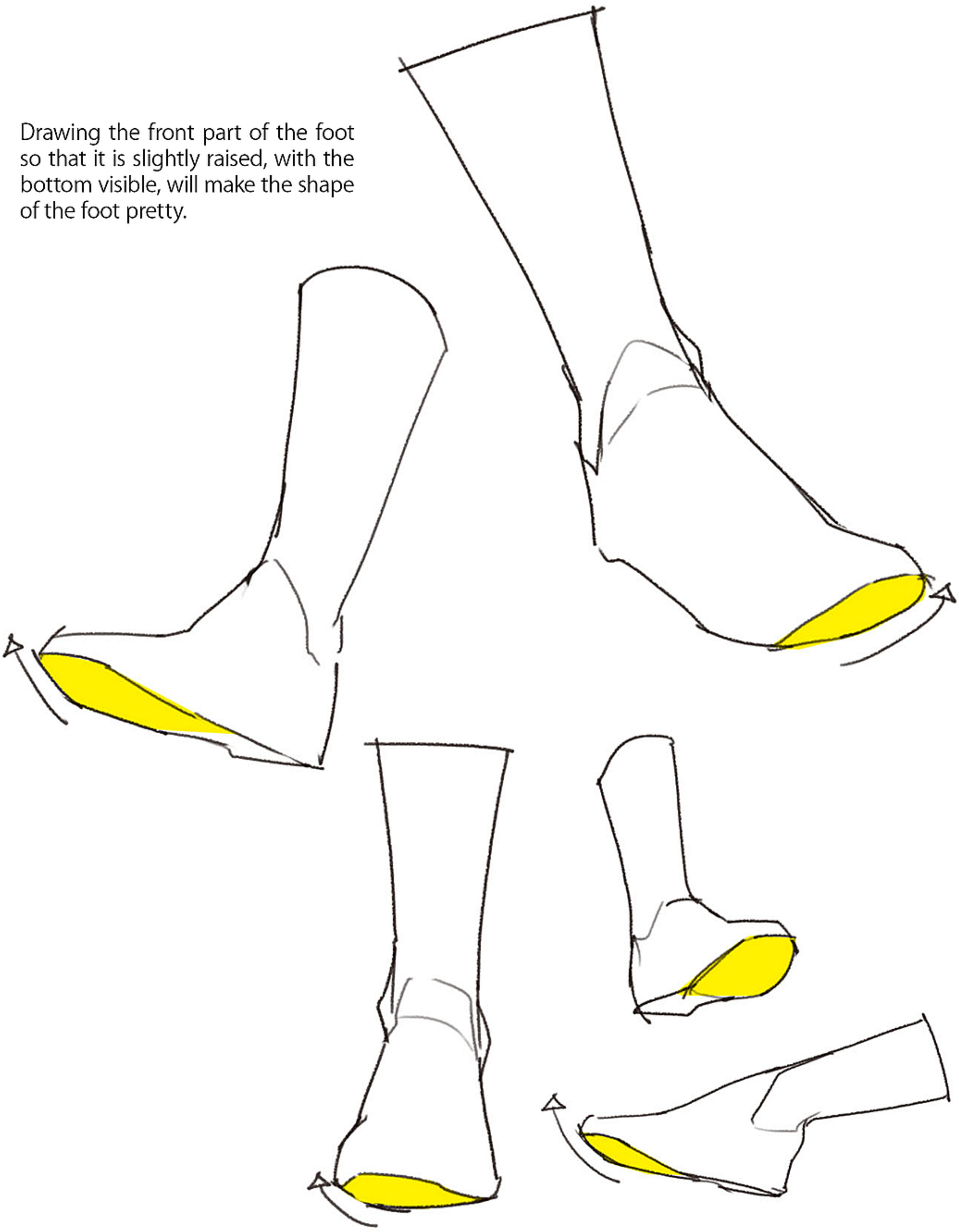


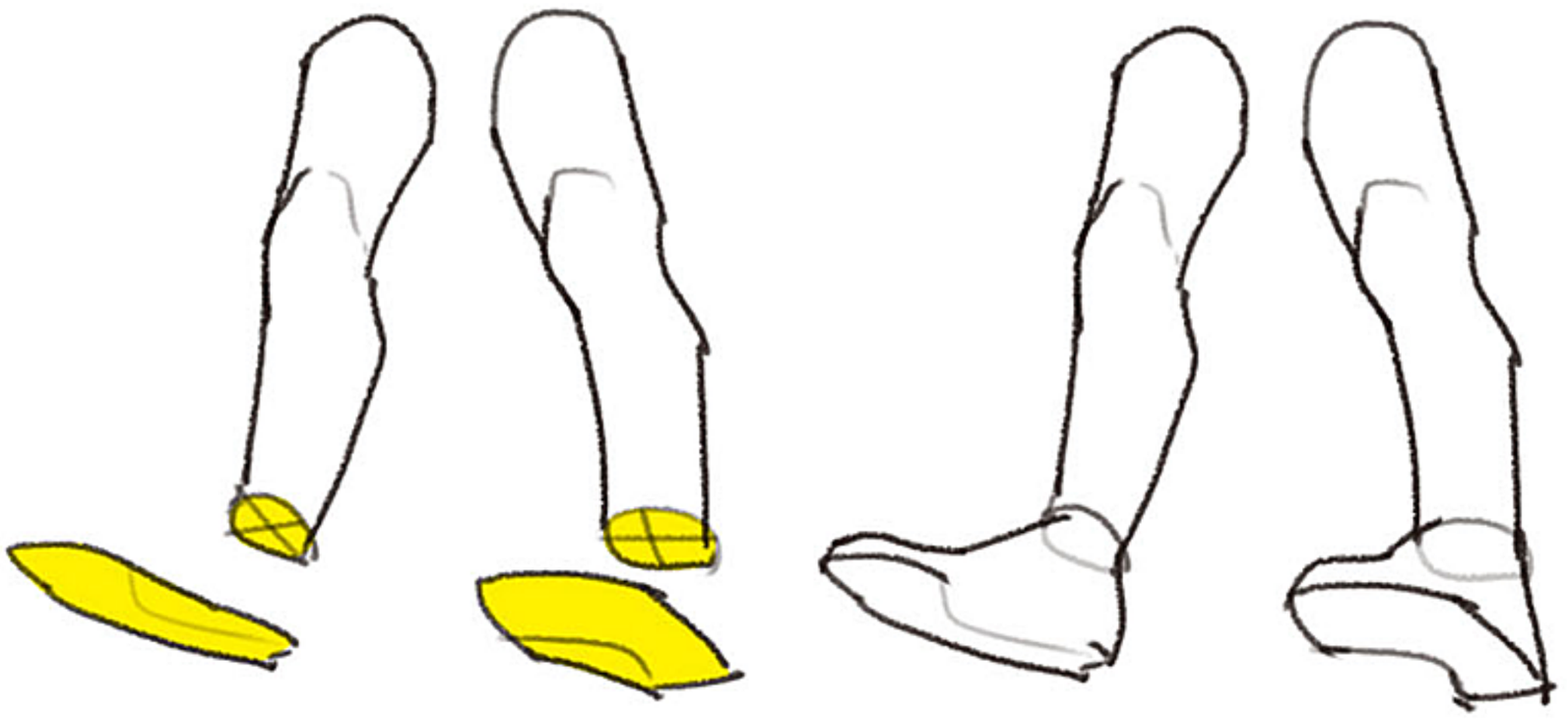
When drawing a cross-legged posture, raise the height of the foot as much as the knee height is raised.



However, the height difference may be caused by the movement of the foot, so draw carefully.

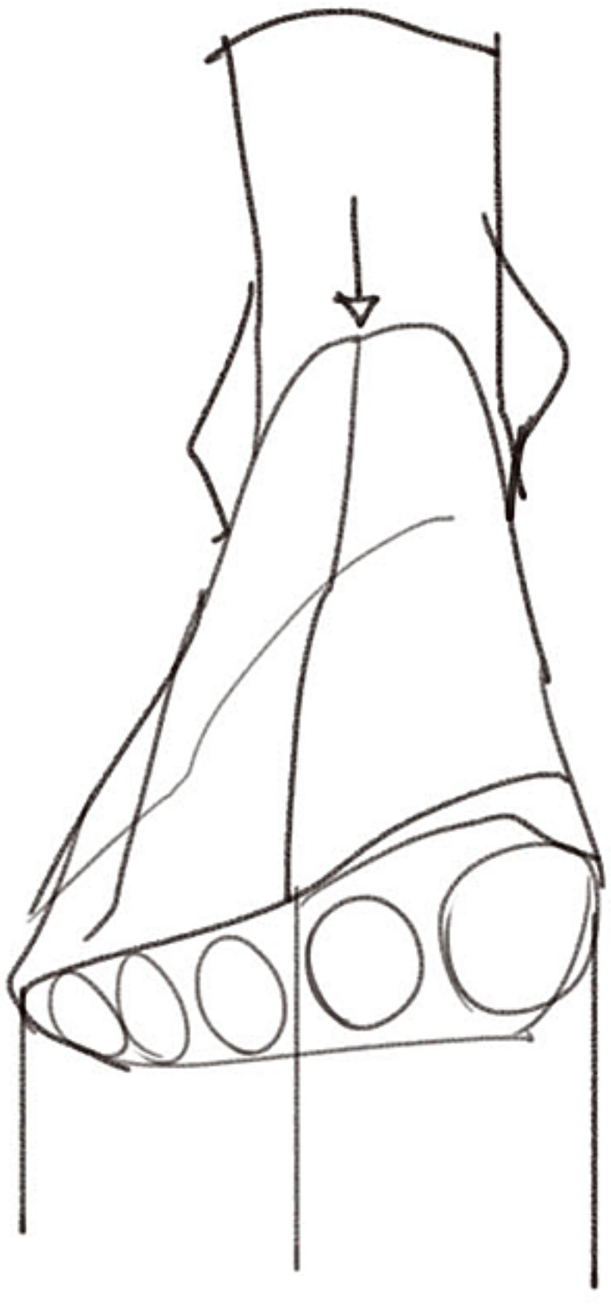
Drawing the front part of the foot so that it is slightly raised, with the bottom visible, will make the shape of the foot pretty.

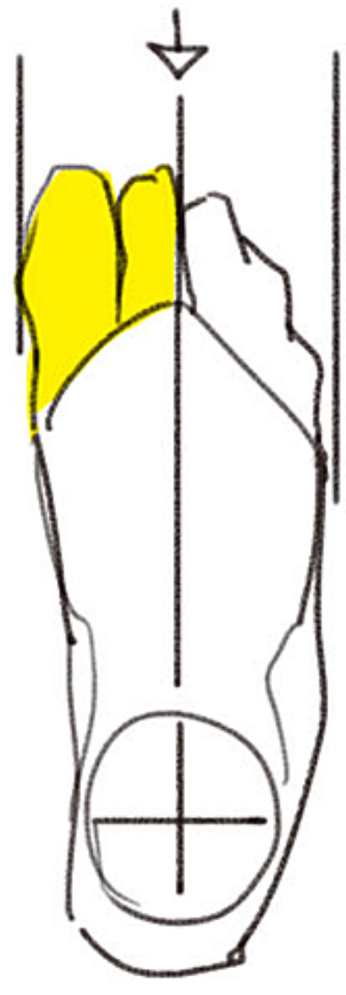




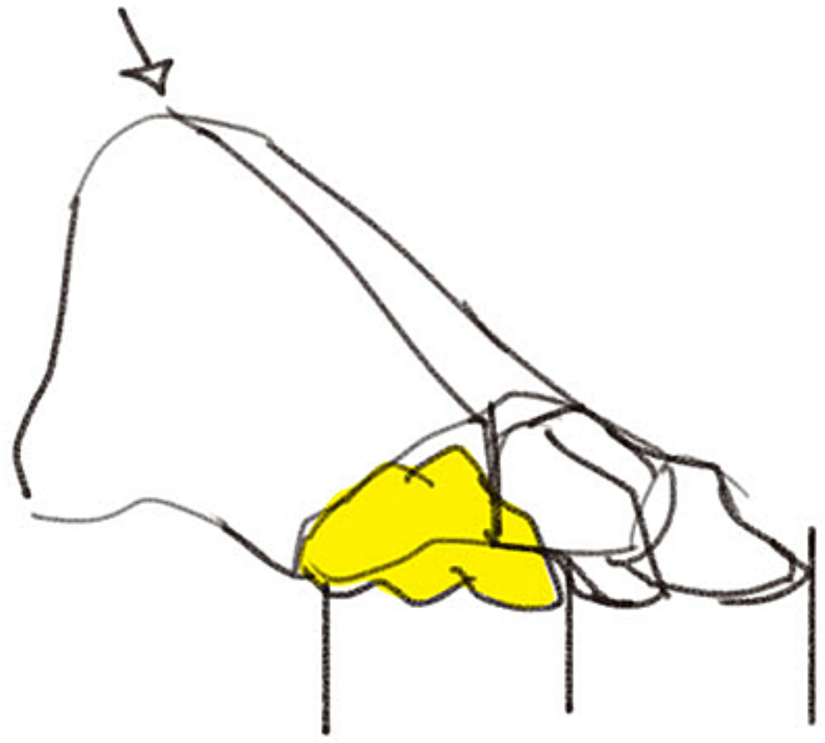
When drawing feet with visible soles, align the angle of the ankle with that of the sole.

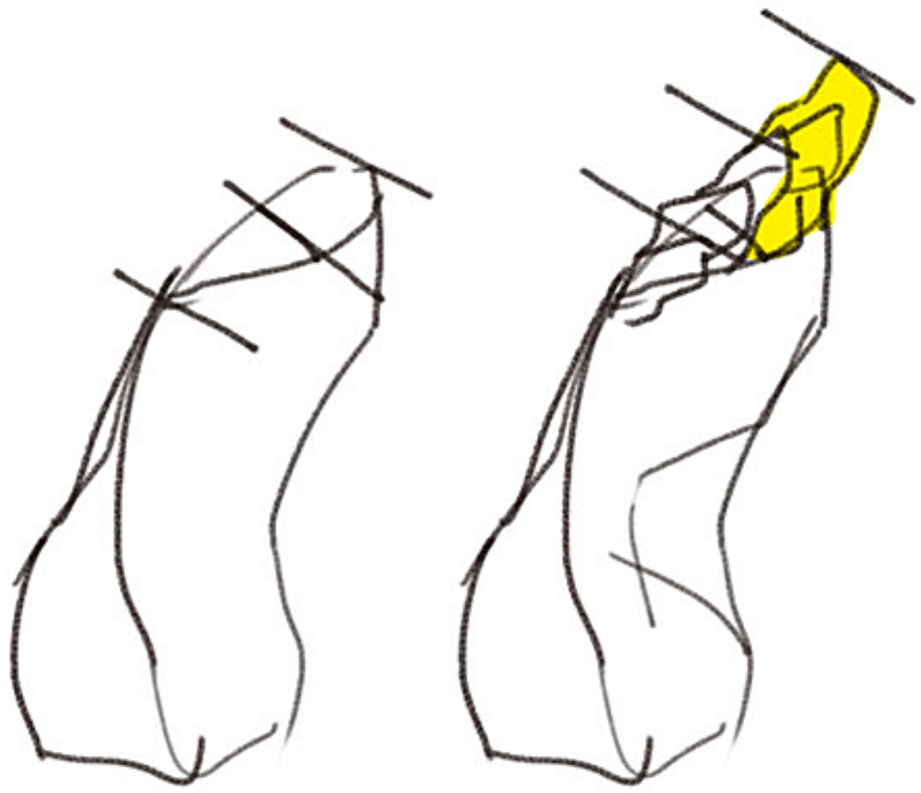
However, if the ankle moves up or down, the angles of the ankle and sole also change.

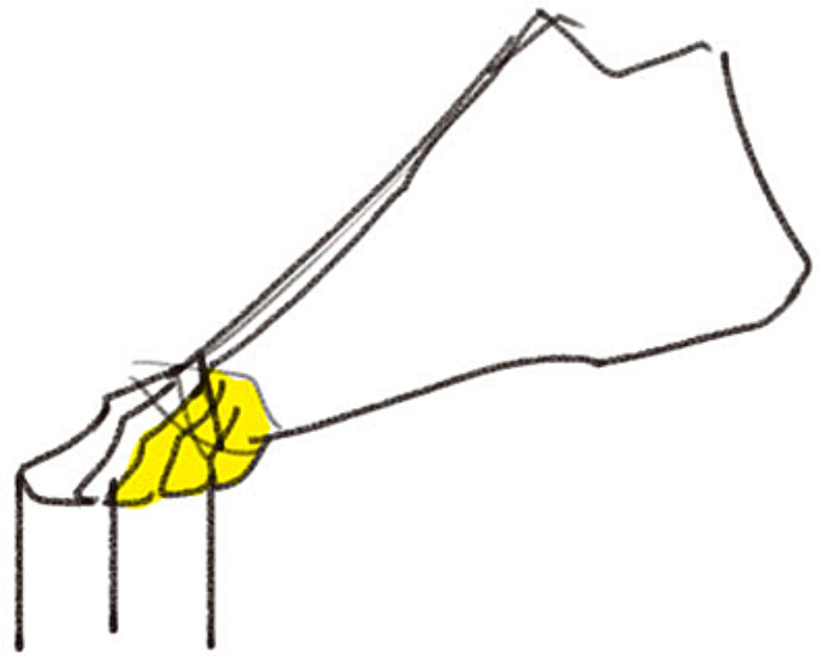


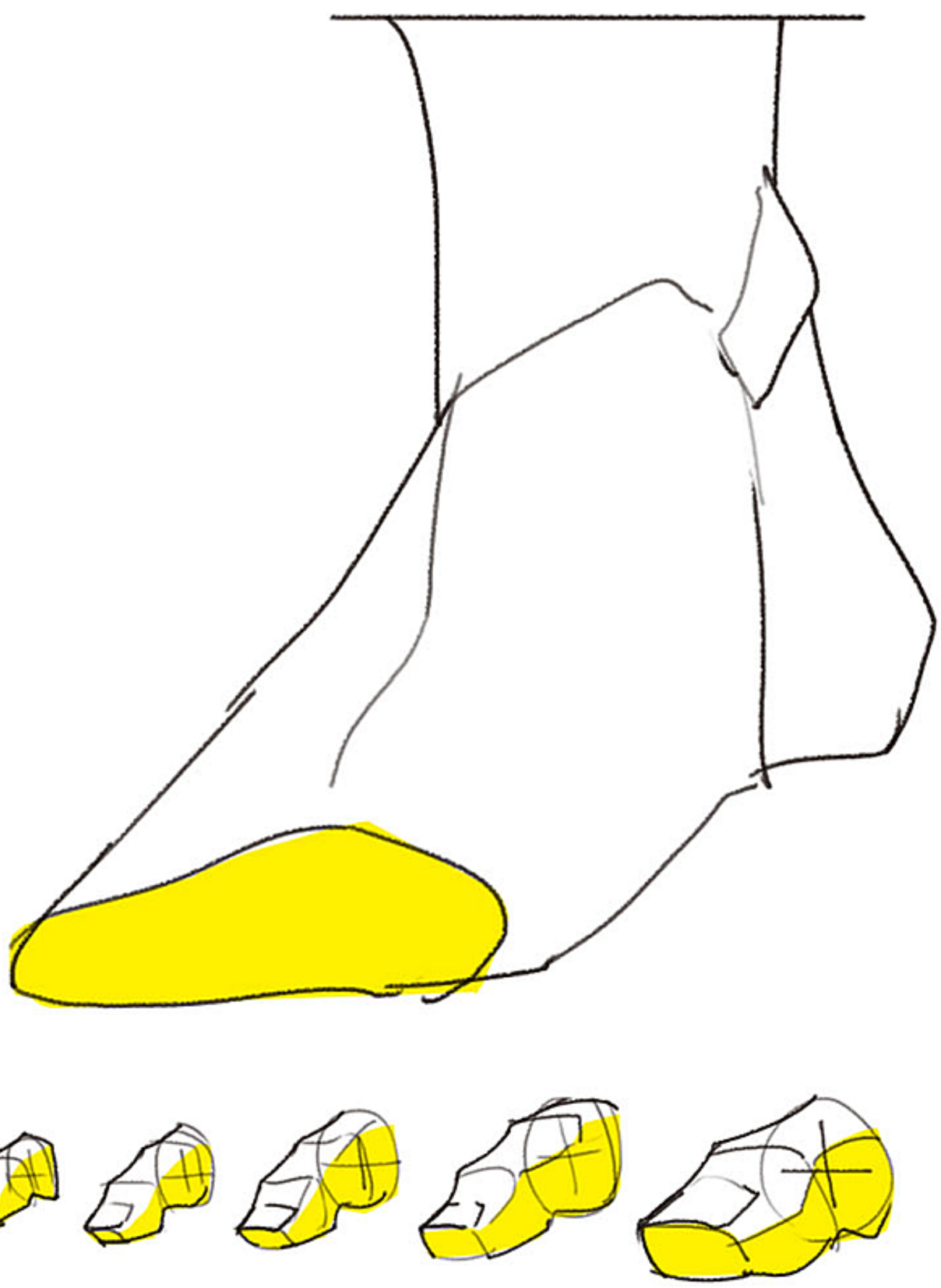


When drawing a foot, it is easy to gauge the correct volume by dividing the big toe and index toe, and the other three toes in a one-to-one ratio based on the center line of the top of the foot.

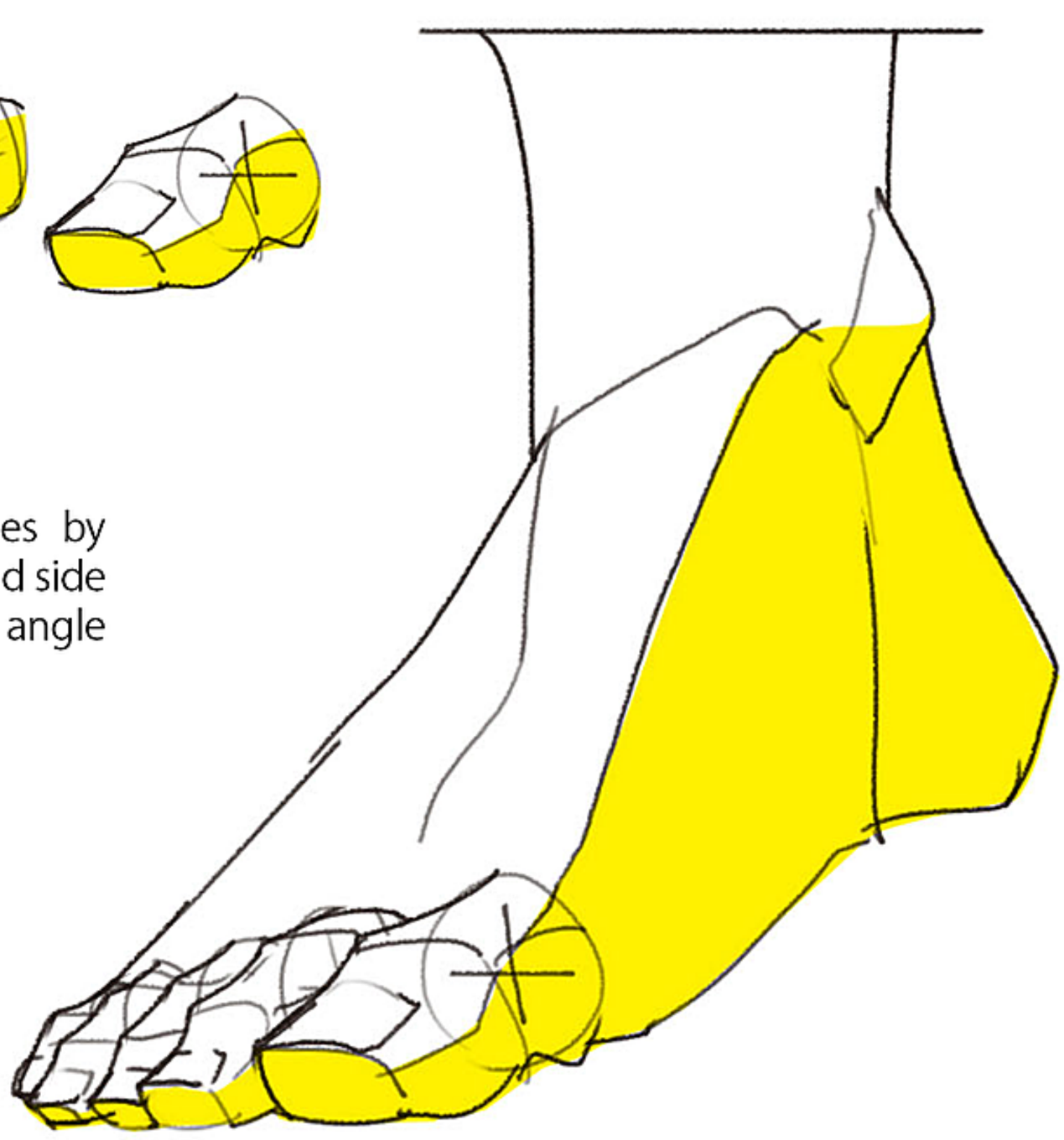


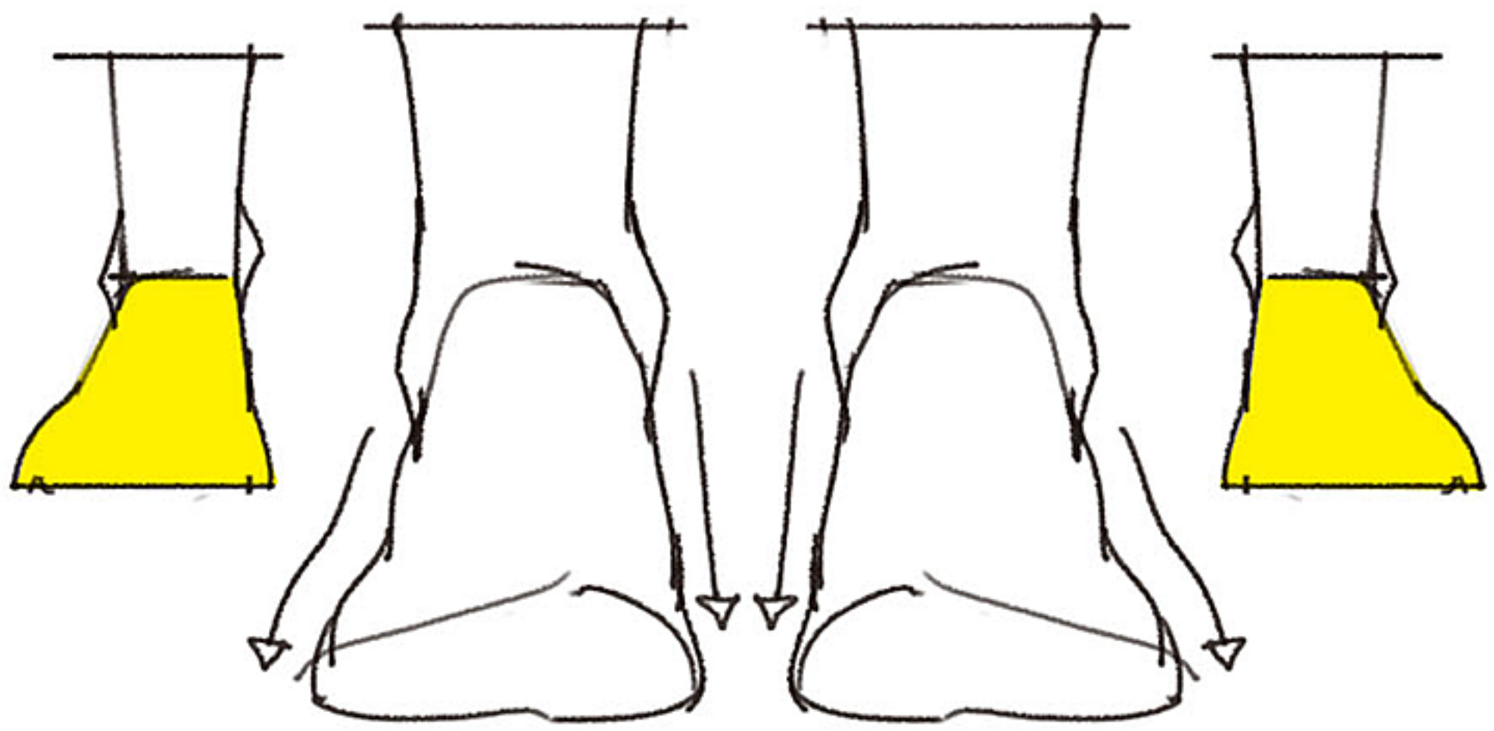




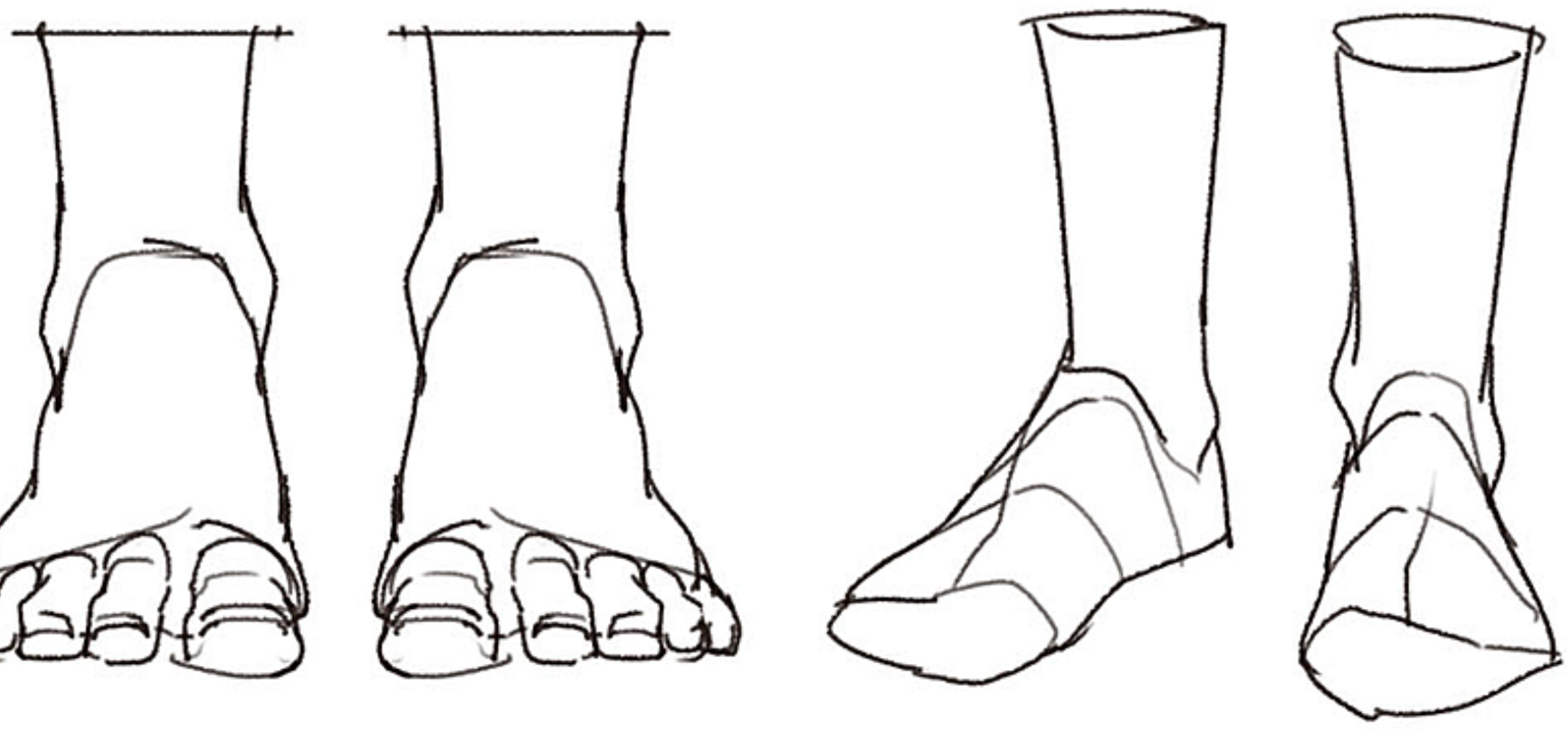


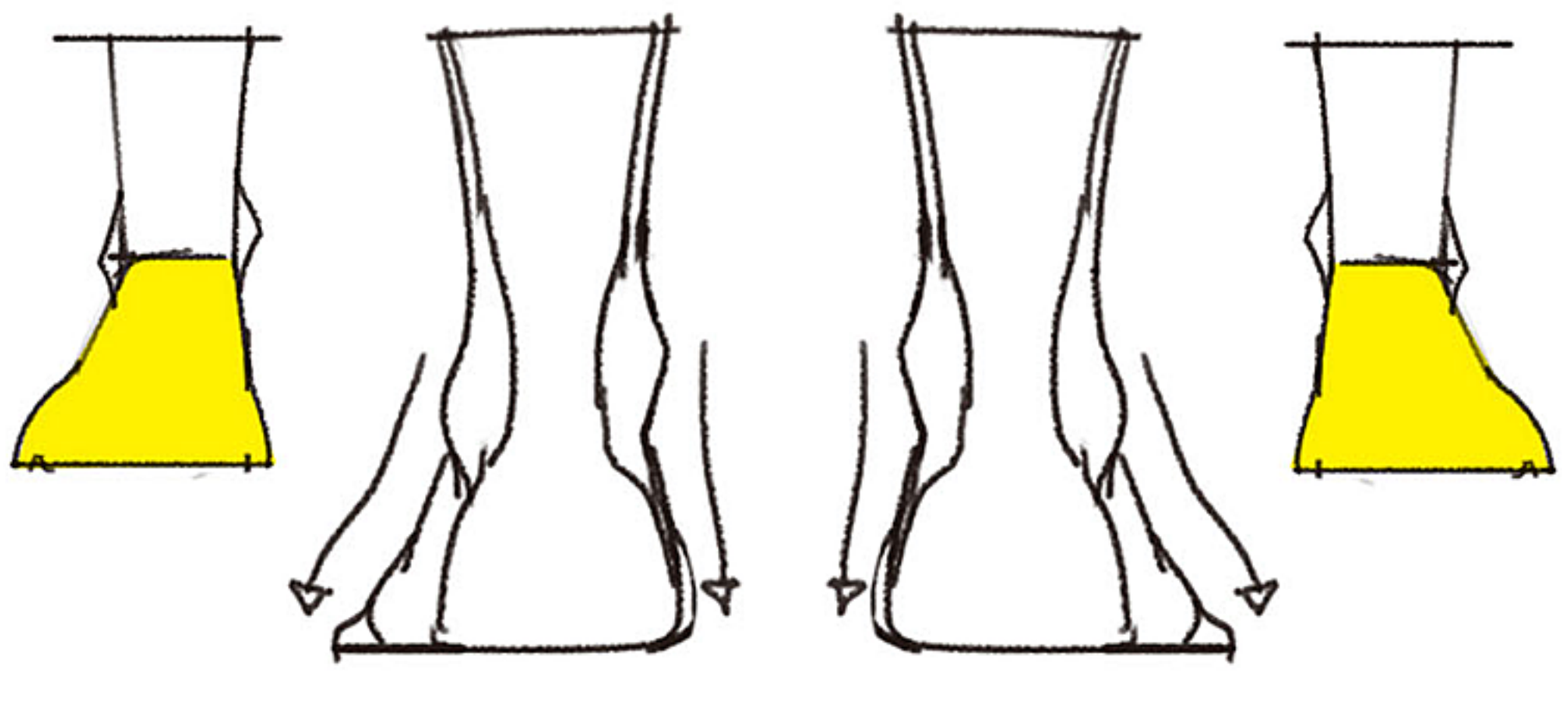
Judge the mass of the toes by considering the front, top, and side of the toes according to the angle at which the feet are visible.



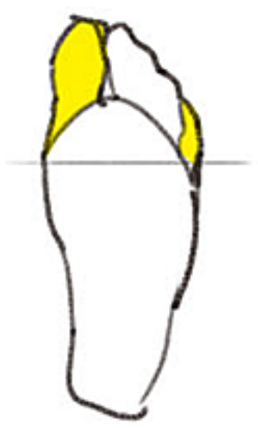


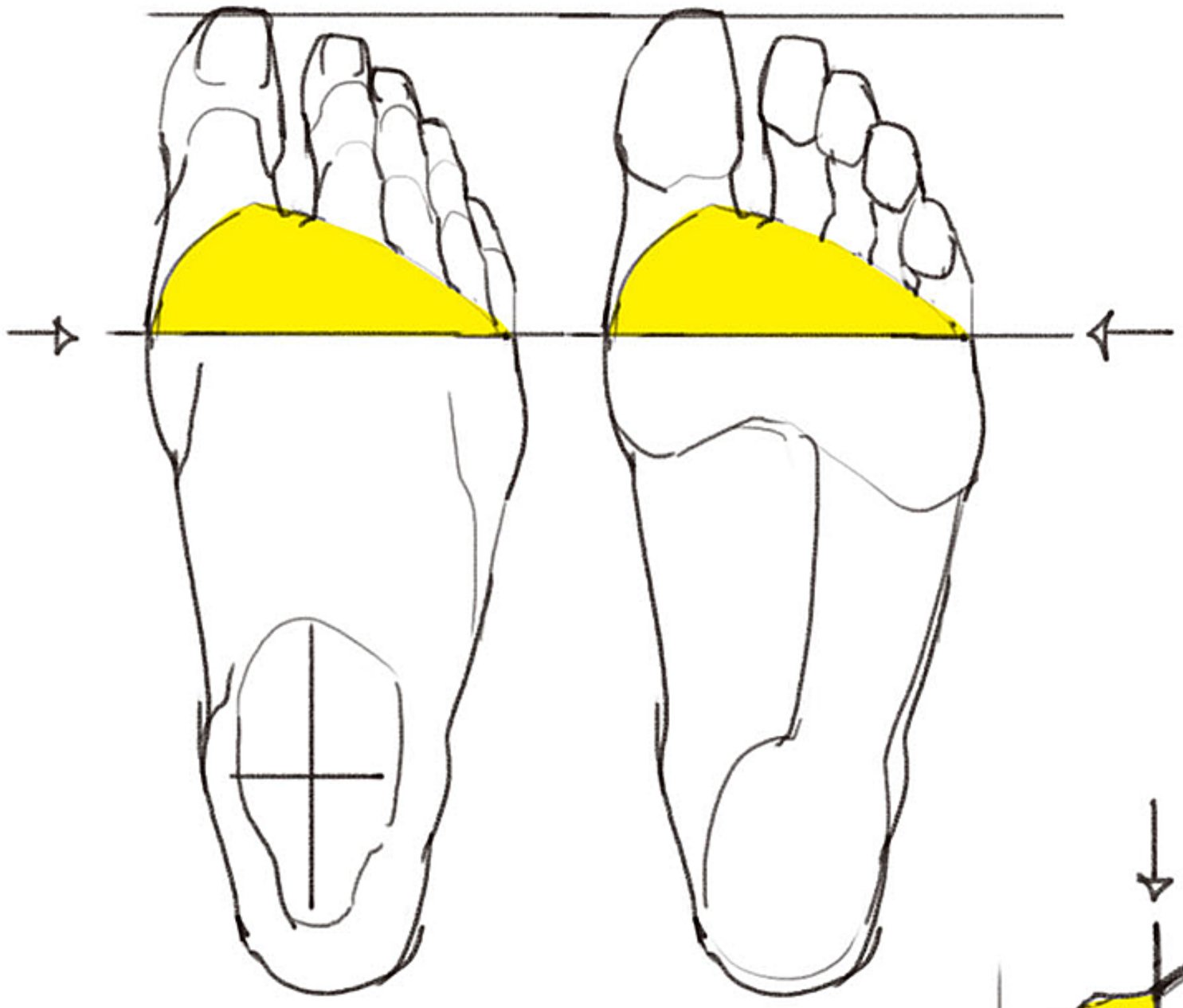
When drawing the foot from the front, draw the outer part with the little toe slightly more inclined than the inner part with the big toe.



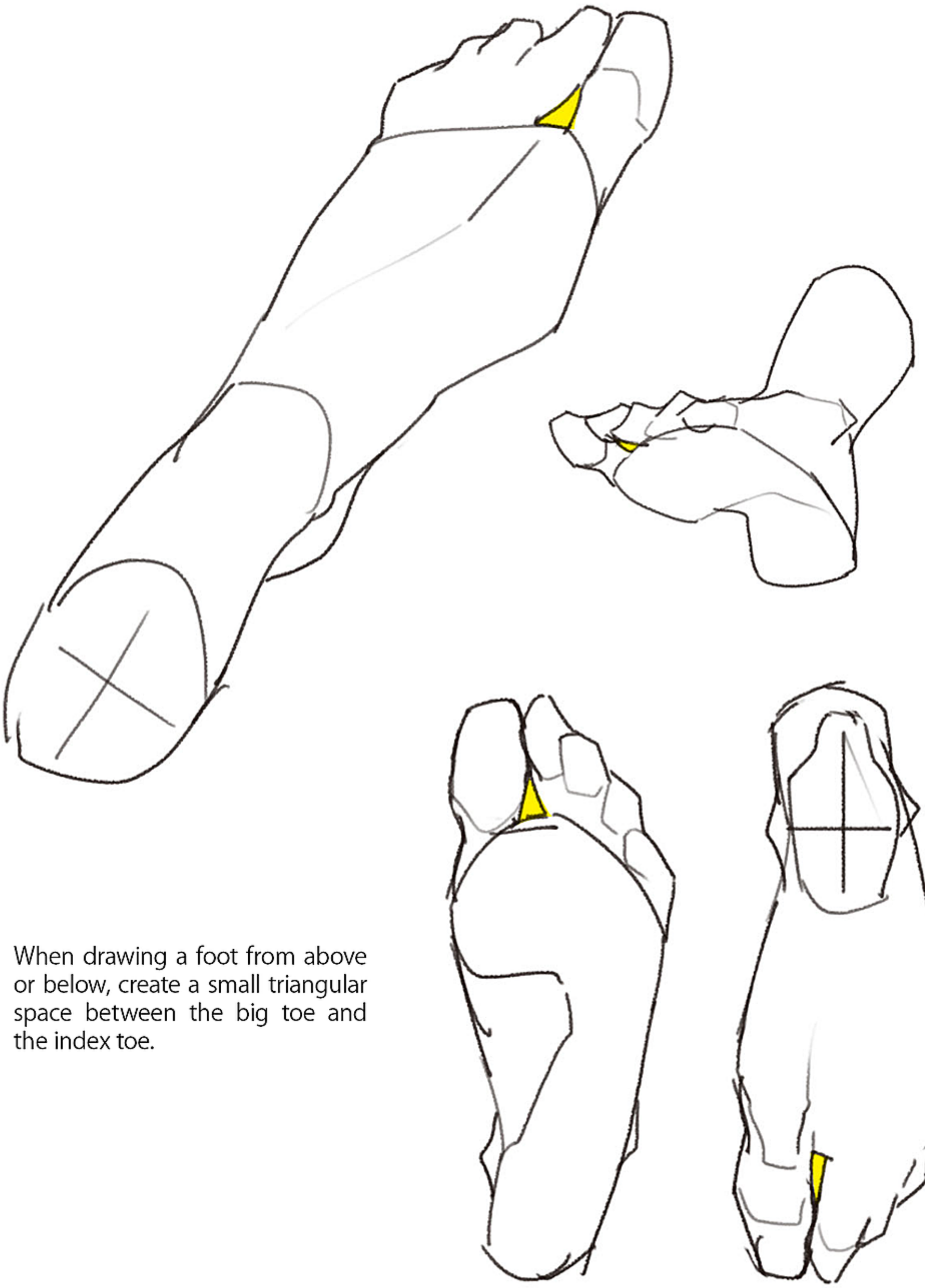


When viewed from the back, the same applies assuming the feet are facing straight.



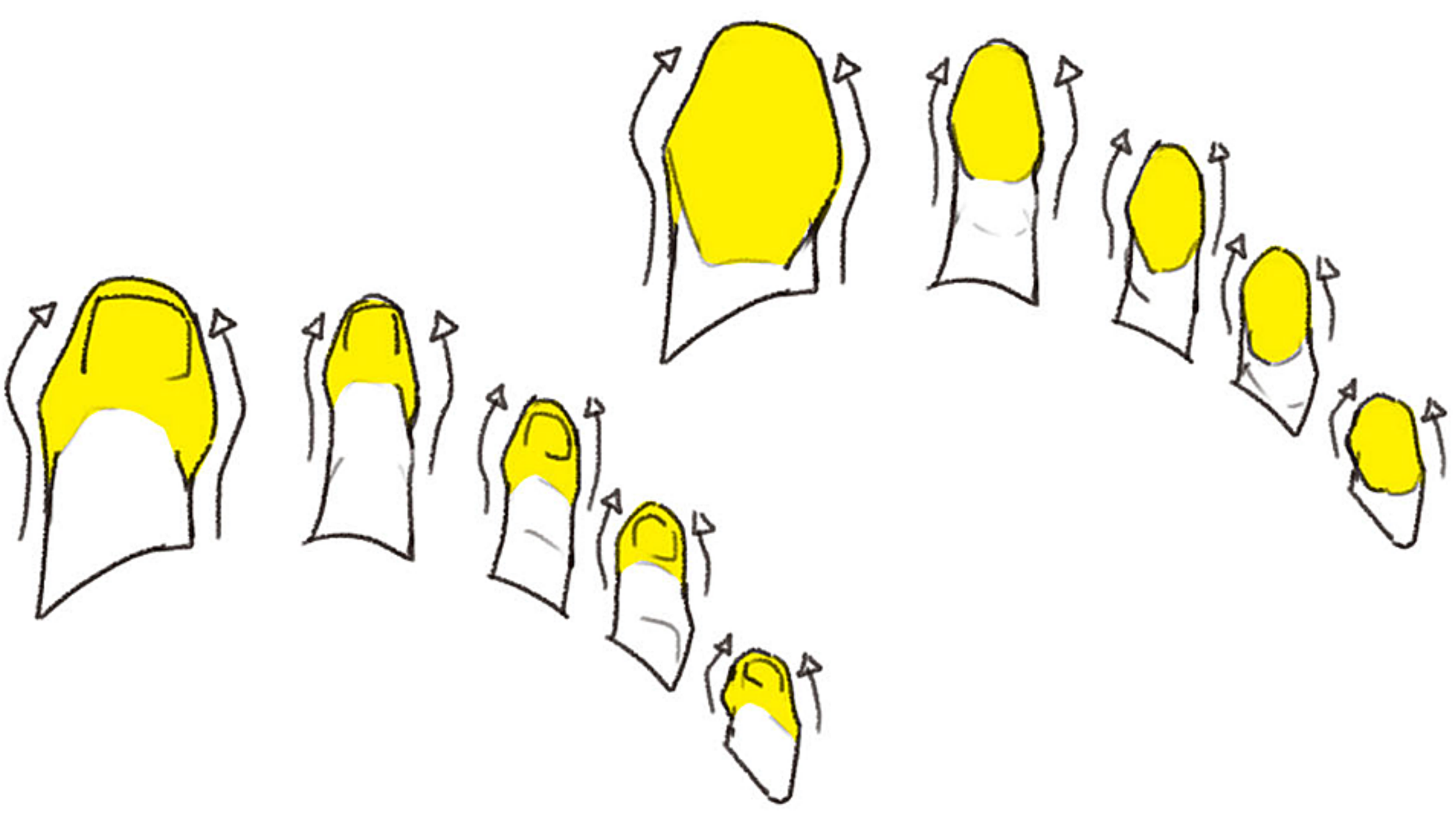


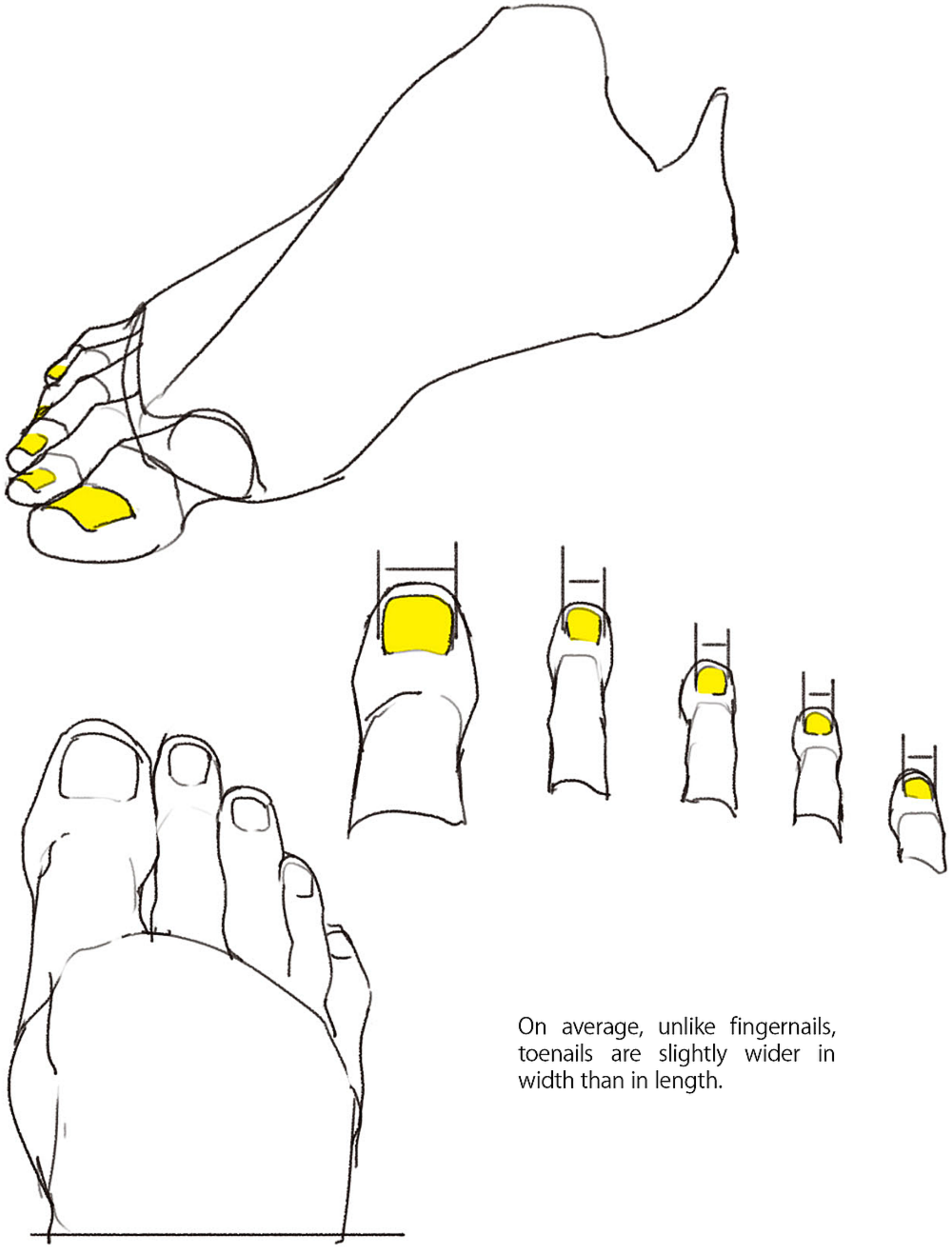
Horizontally adjust the position of the outer silhouette where the big toe and little toe come out.



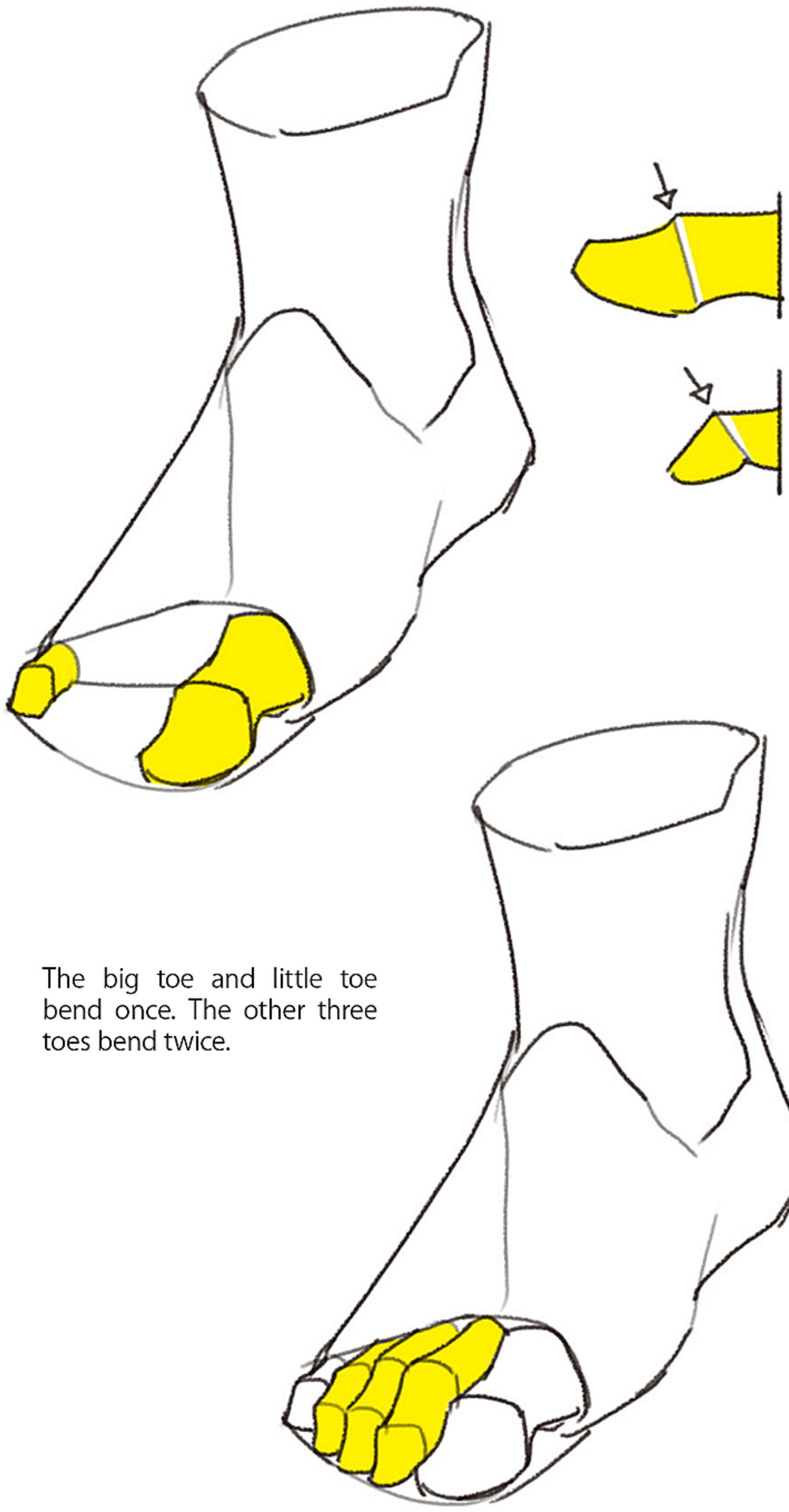
When drawing a foot from above or below, create a small triangular space between the big toe and the index toe.

The shape of the foot seen from above or below is drawn with the tips of the toes slightly protruding.

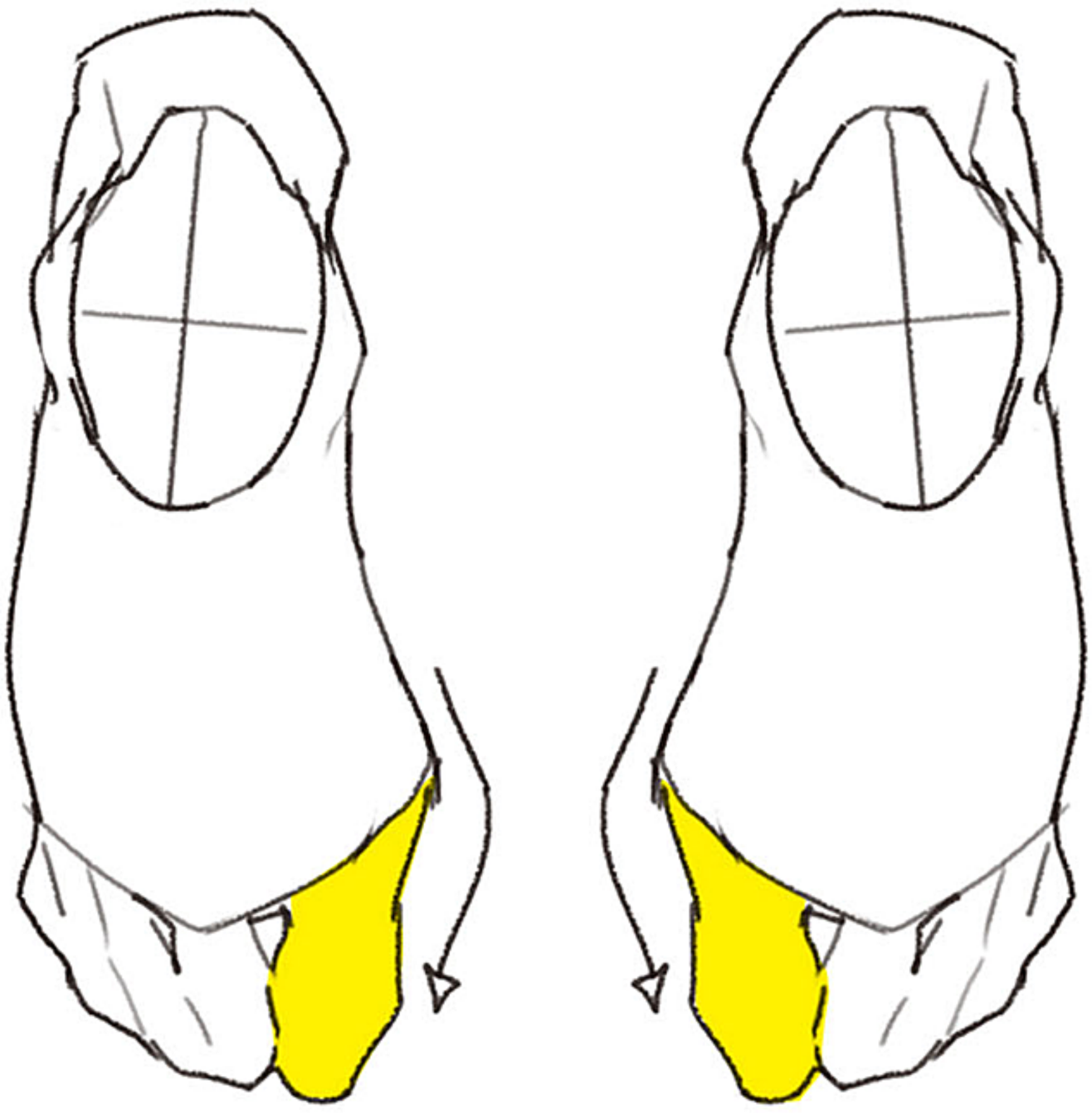




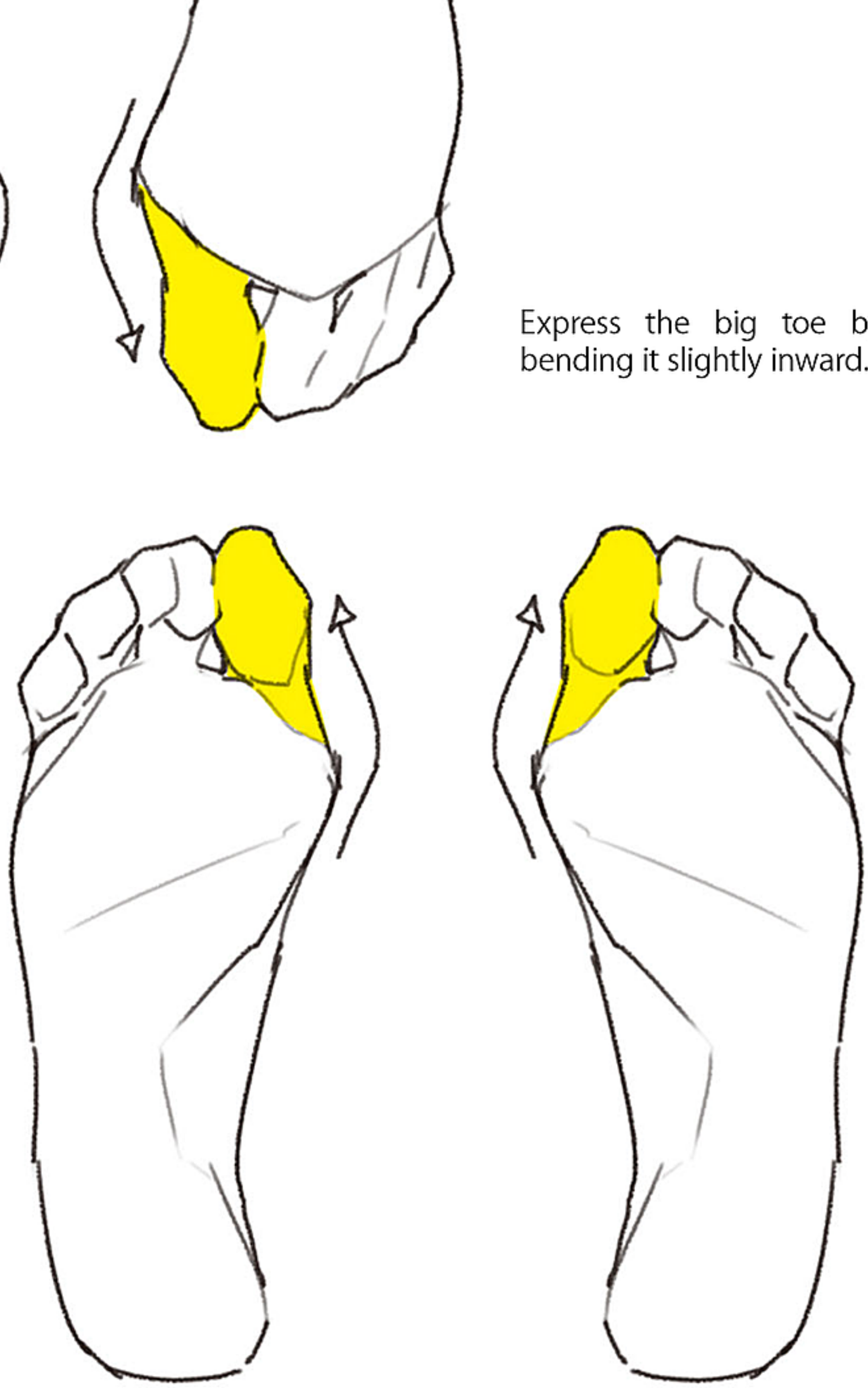
On average, unlike fingernails, toenails are slightly wider in width than in length.

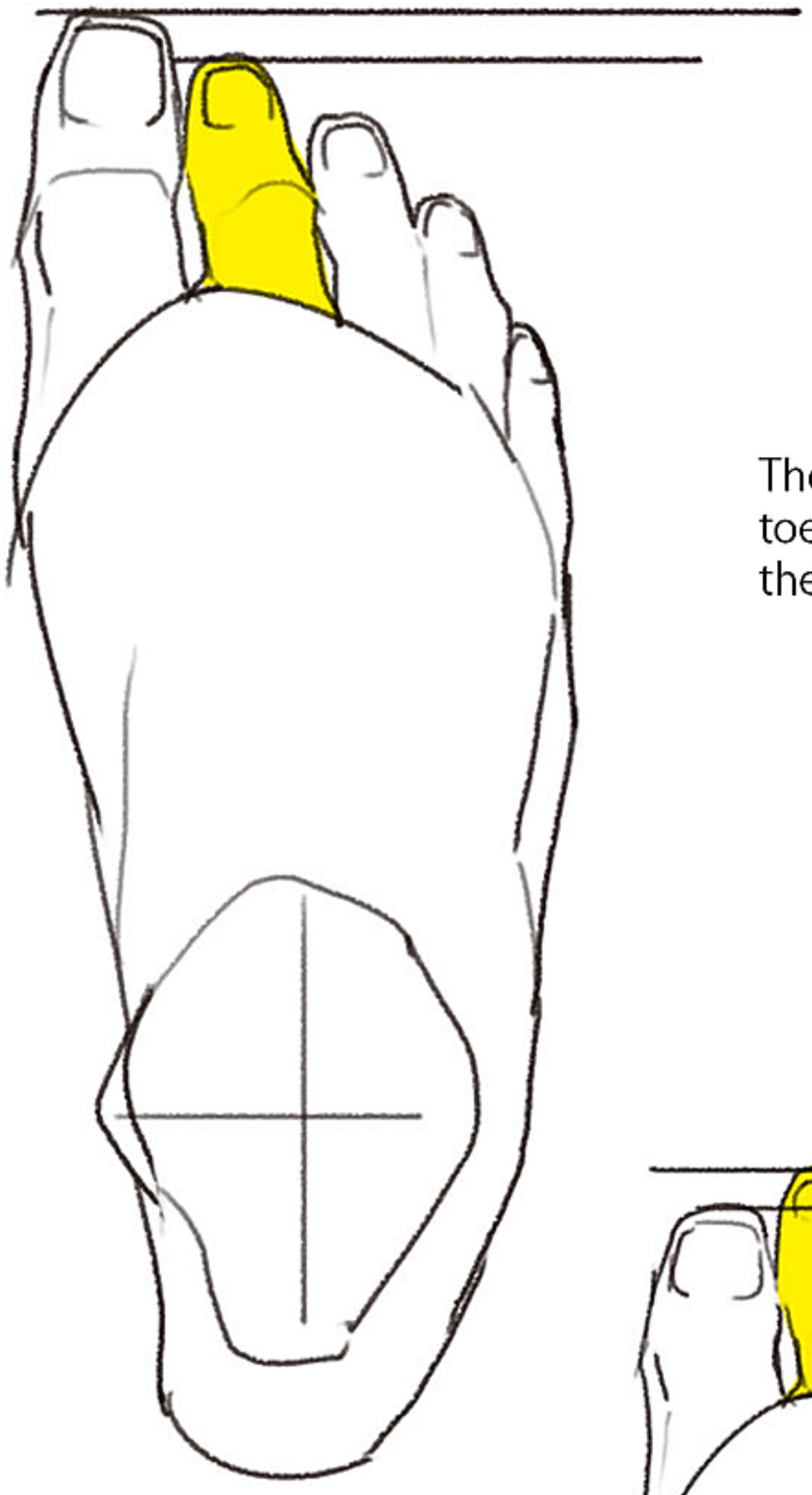


The big toe and little toe bend once. The other three toes bend twice.

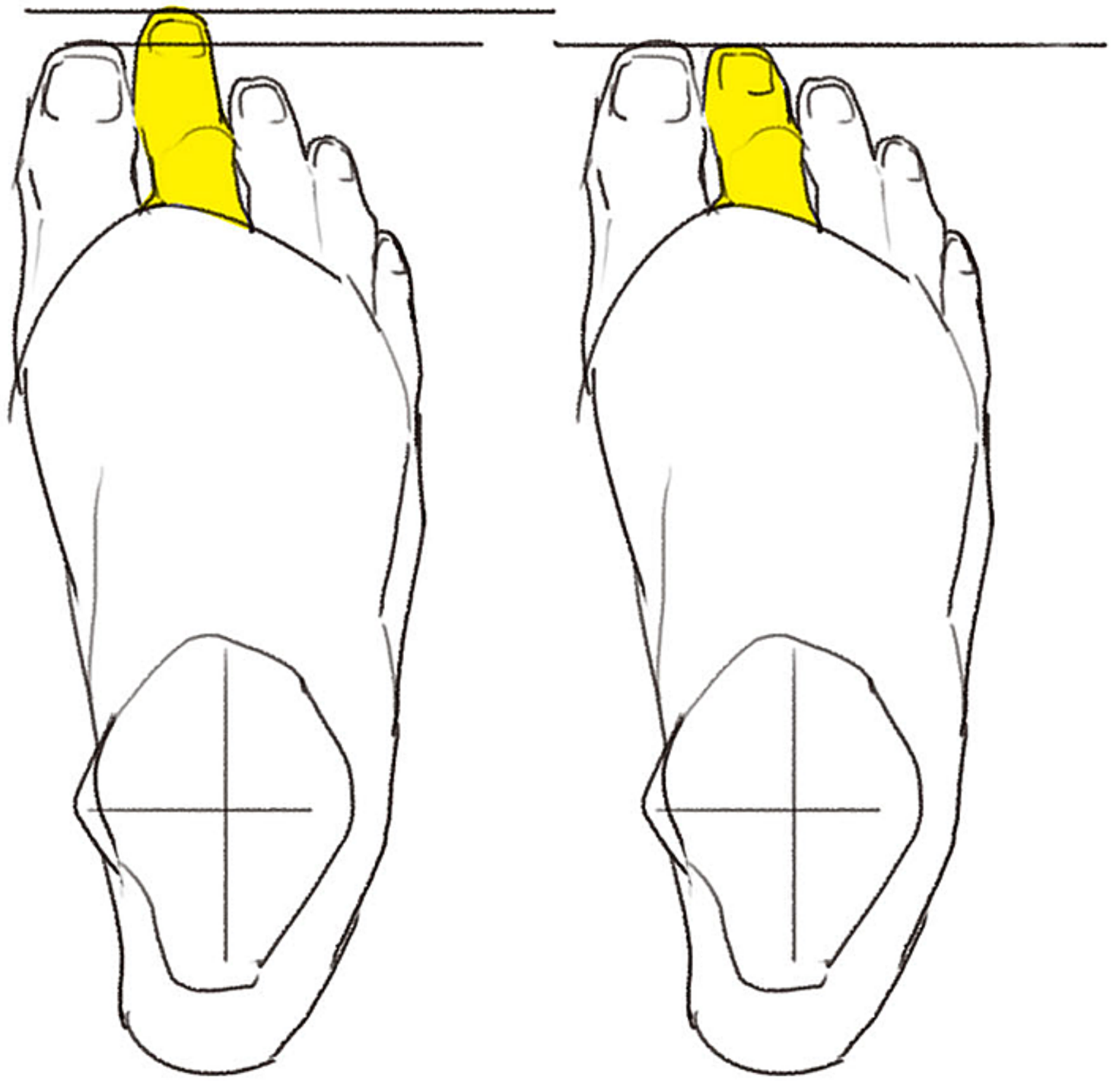


Express the big toe by bending it slightly inward.

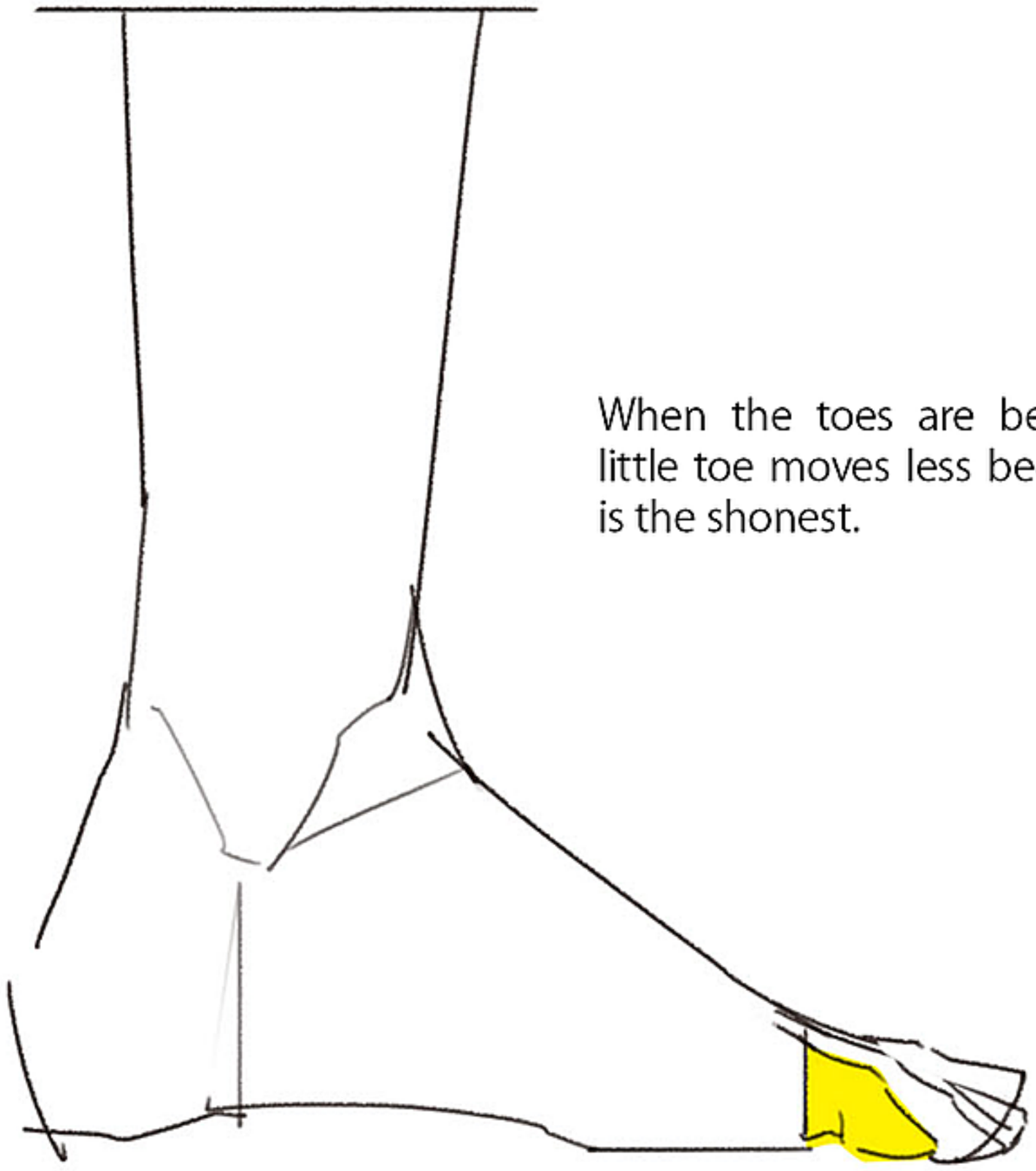




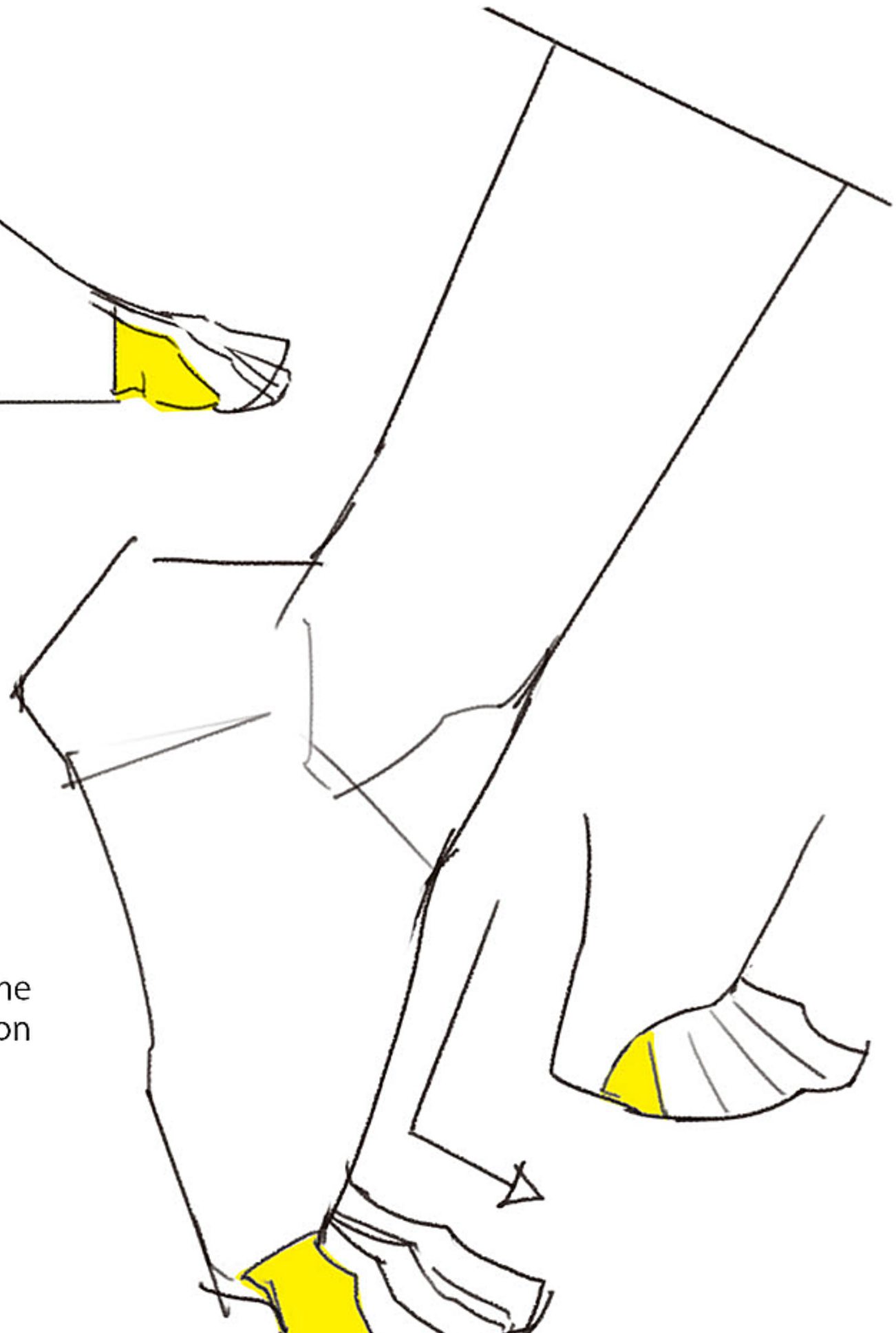
The length of the second toe varies depending on the person.



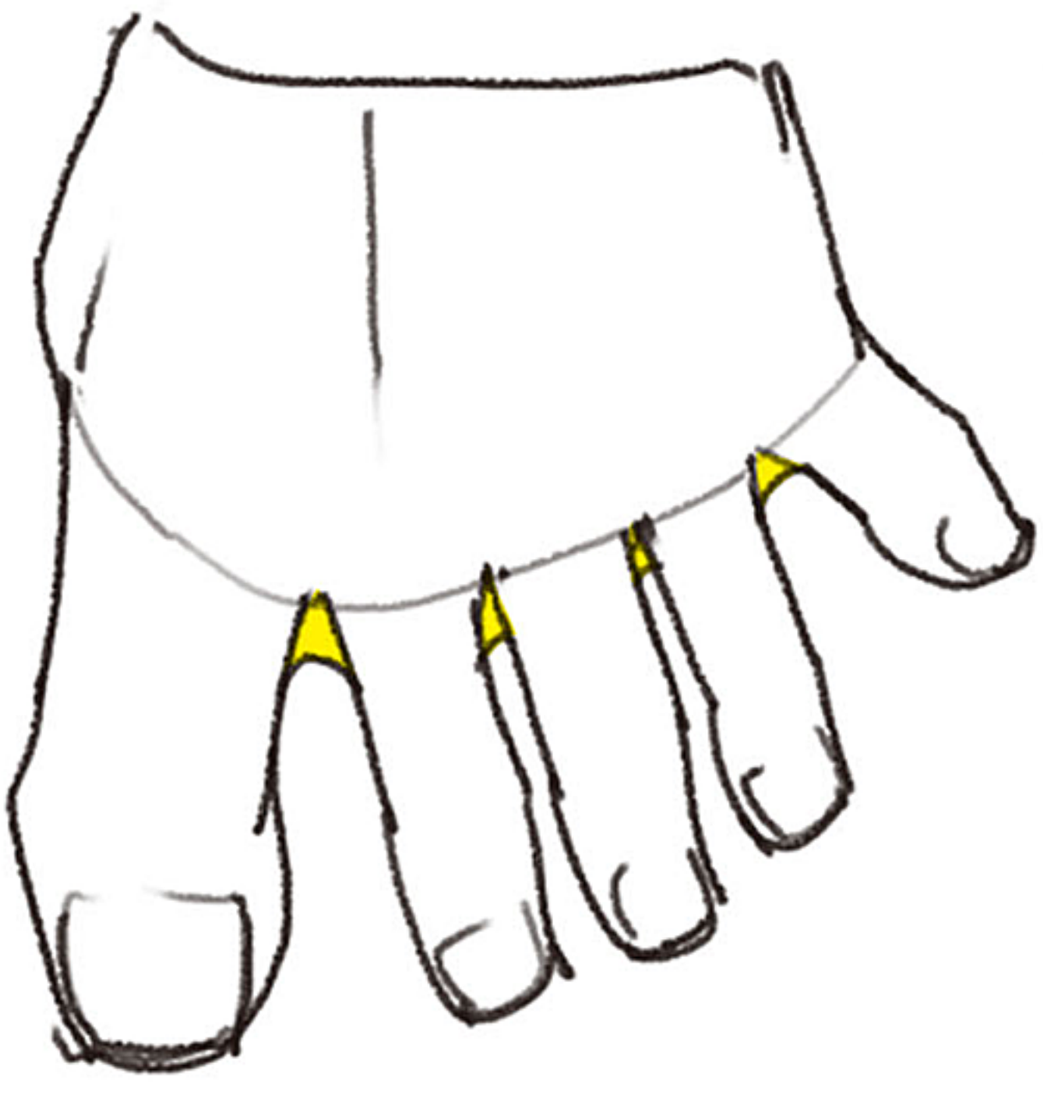
For some, reducing the length of each toe sequentially from the big toe looks best.



When the toes are bent, the little toe moves less because it is the shonest.



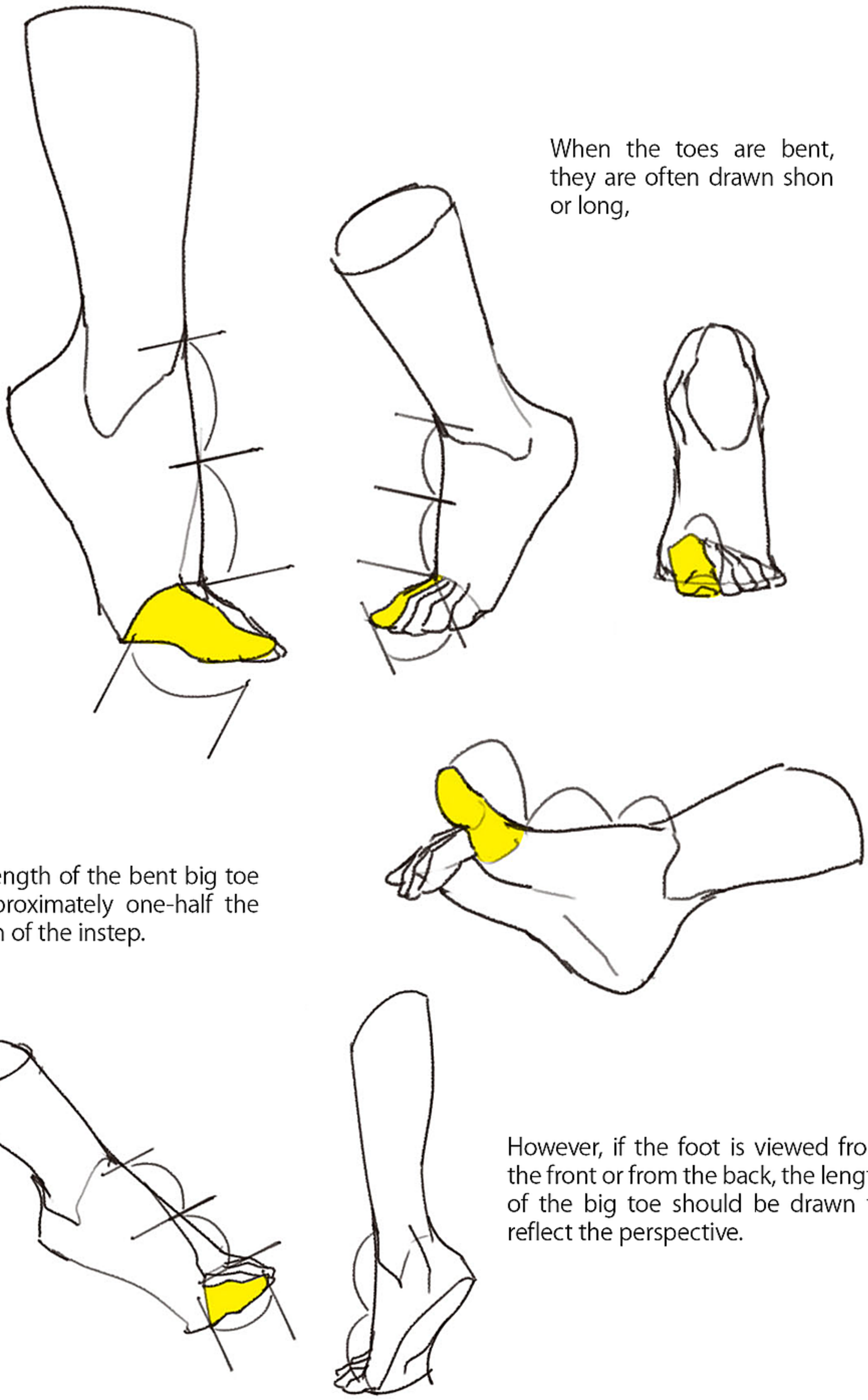
On the contrary, because the big toe is long, the bent motion is exaggerated.



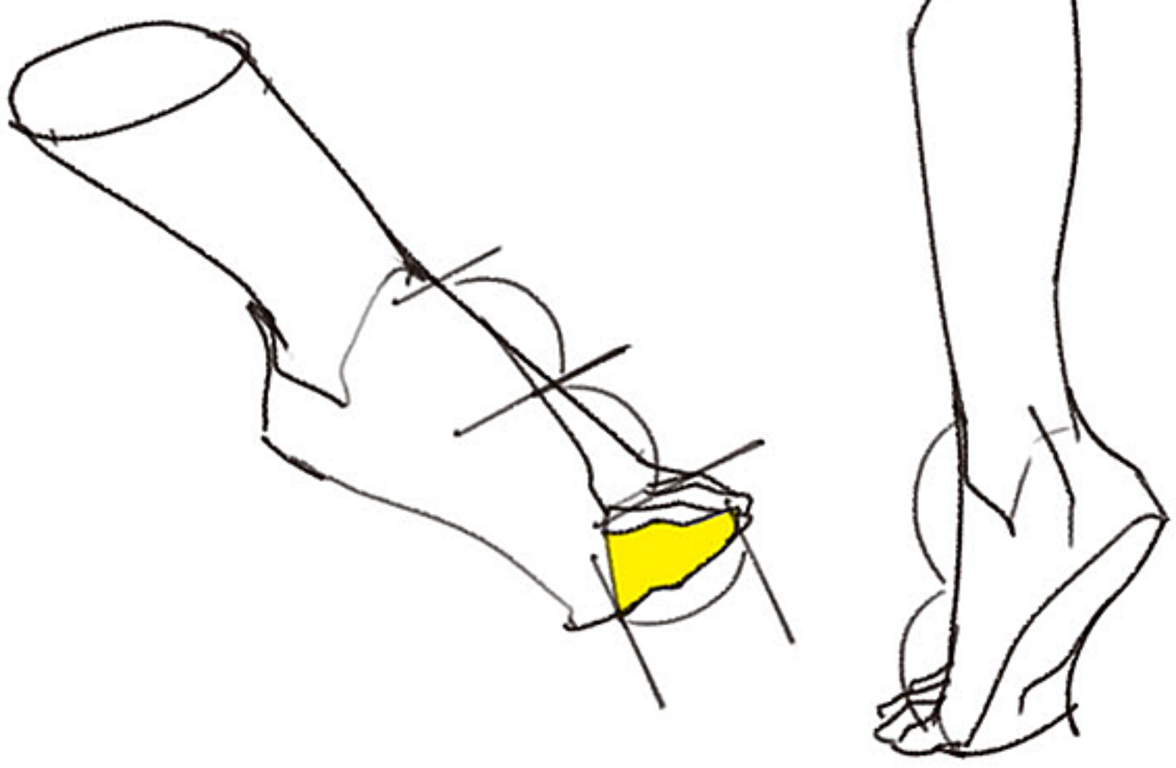
When the toes are spread out on both sides, the big toe faces forward and the little toe faces outward. The middle three toes do not spread far.

Feet

When the toes are bent, they are often drawn shon or long,

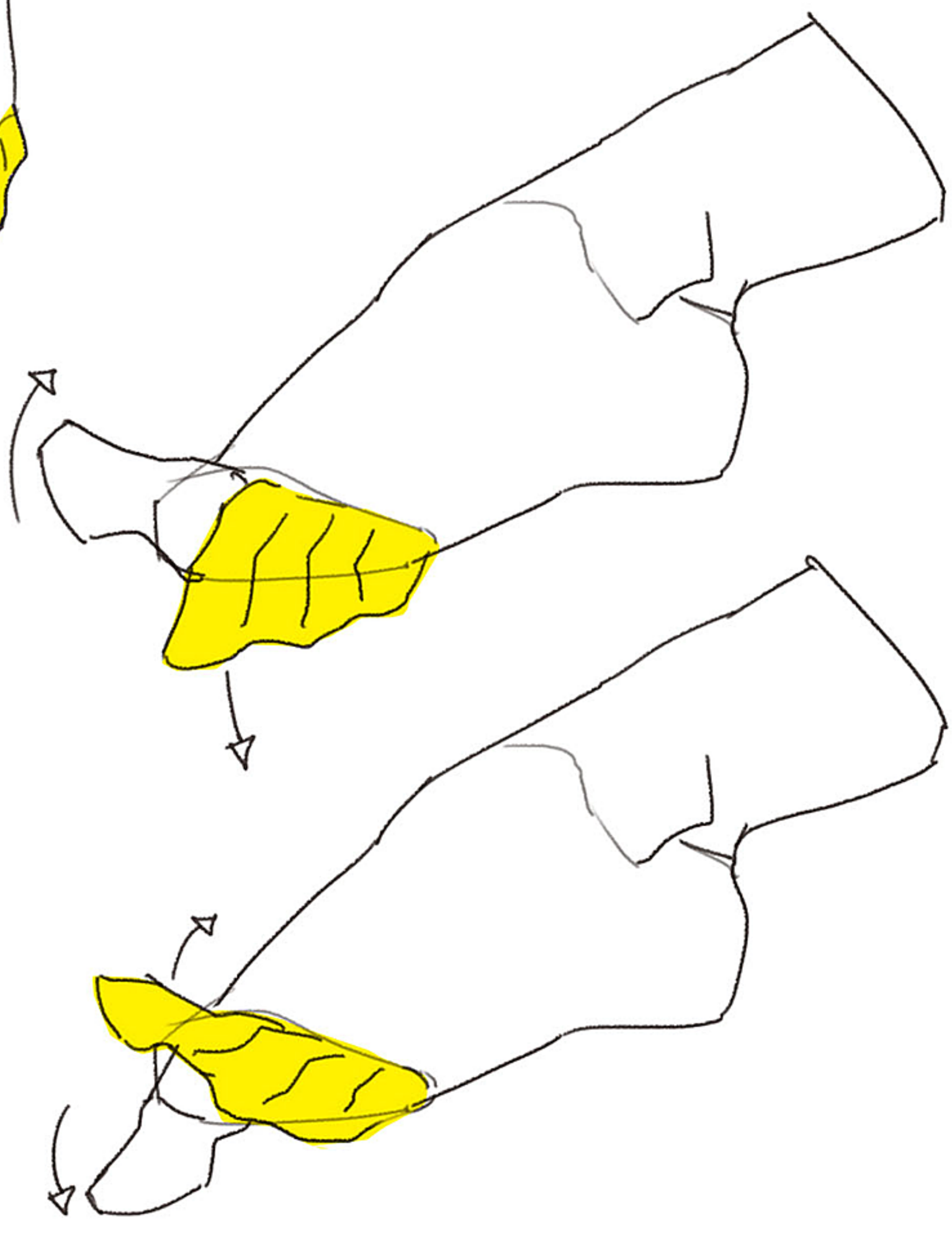


The length of the bent big toe is approximately one-half the length of the instep.



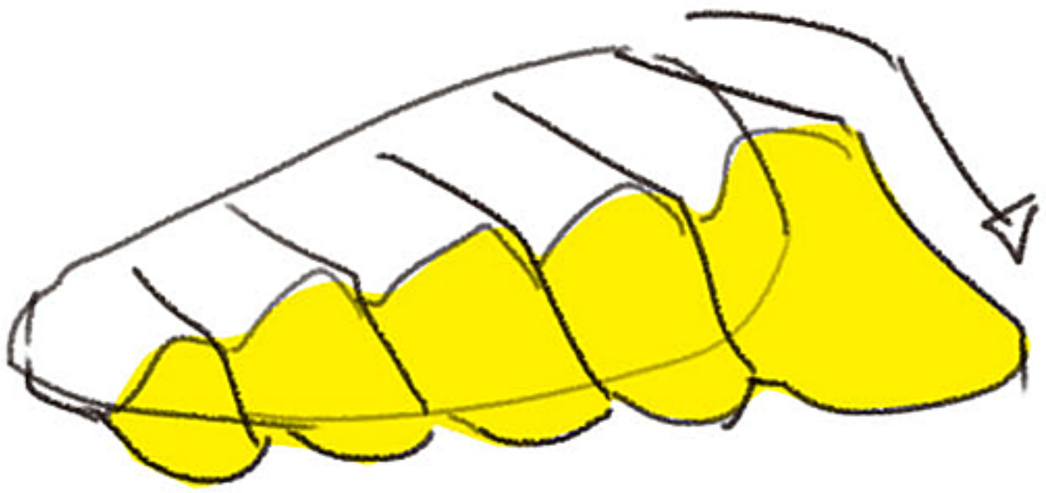
However, if the foot is viewed from the front or from the back, the length of the big toe should be drawn to reflect the perspective.

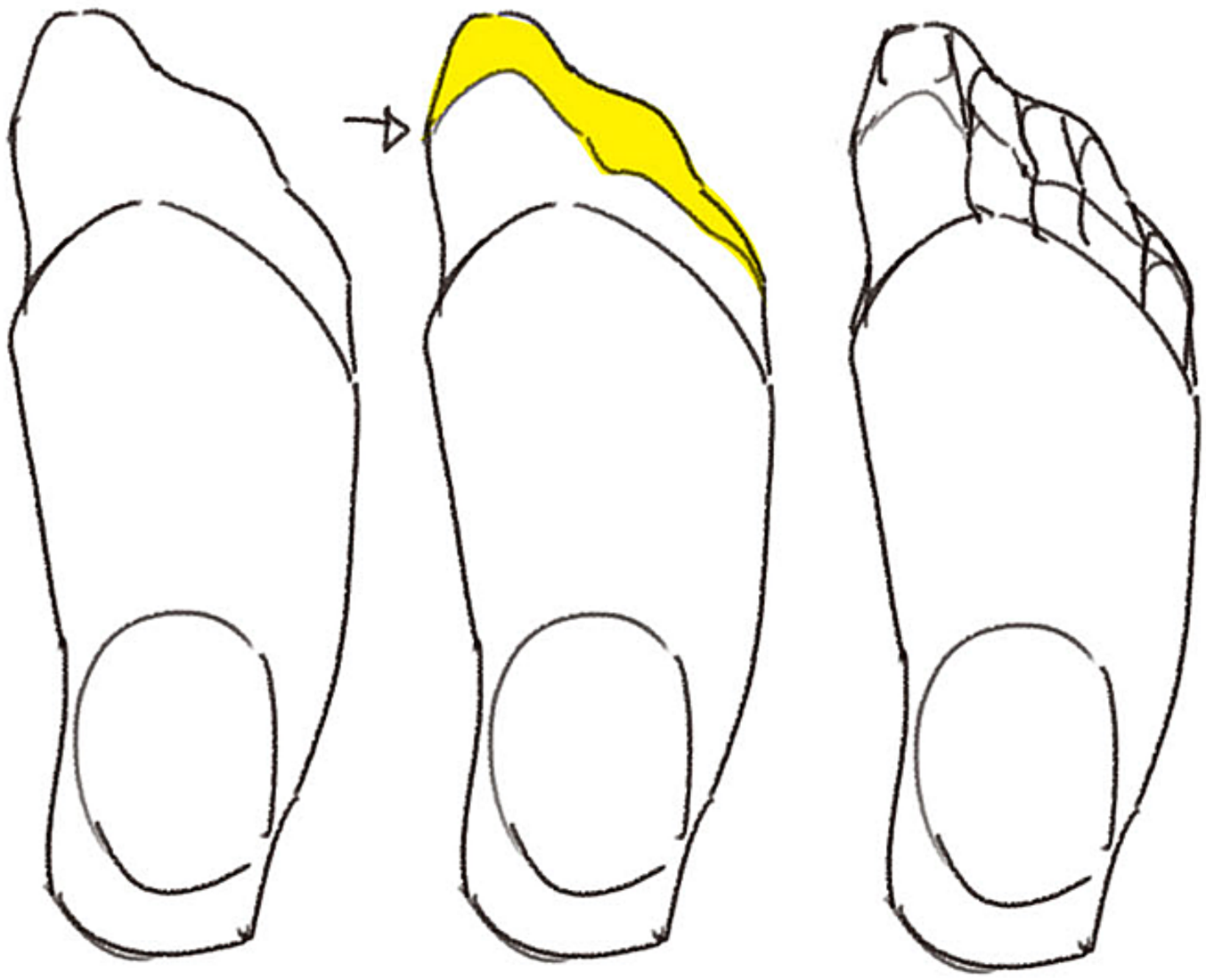
When drawing moving toes, unlike fingers, they are bound together in a single mass to create movement.

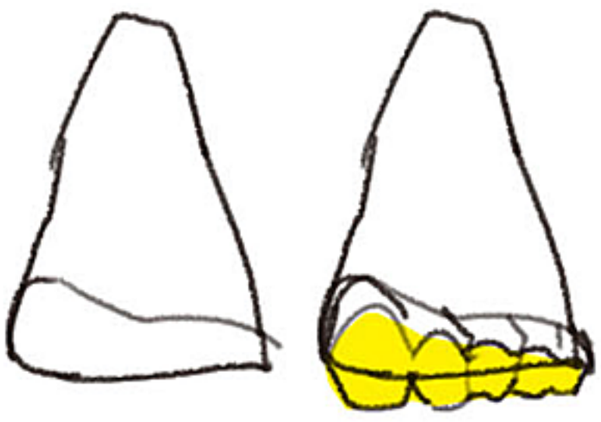


Feet

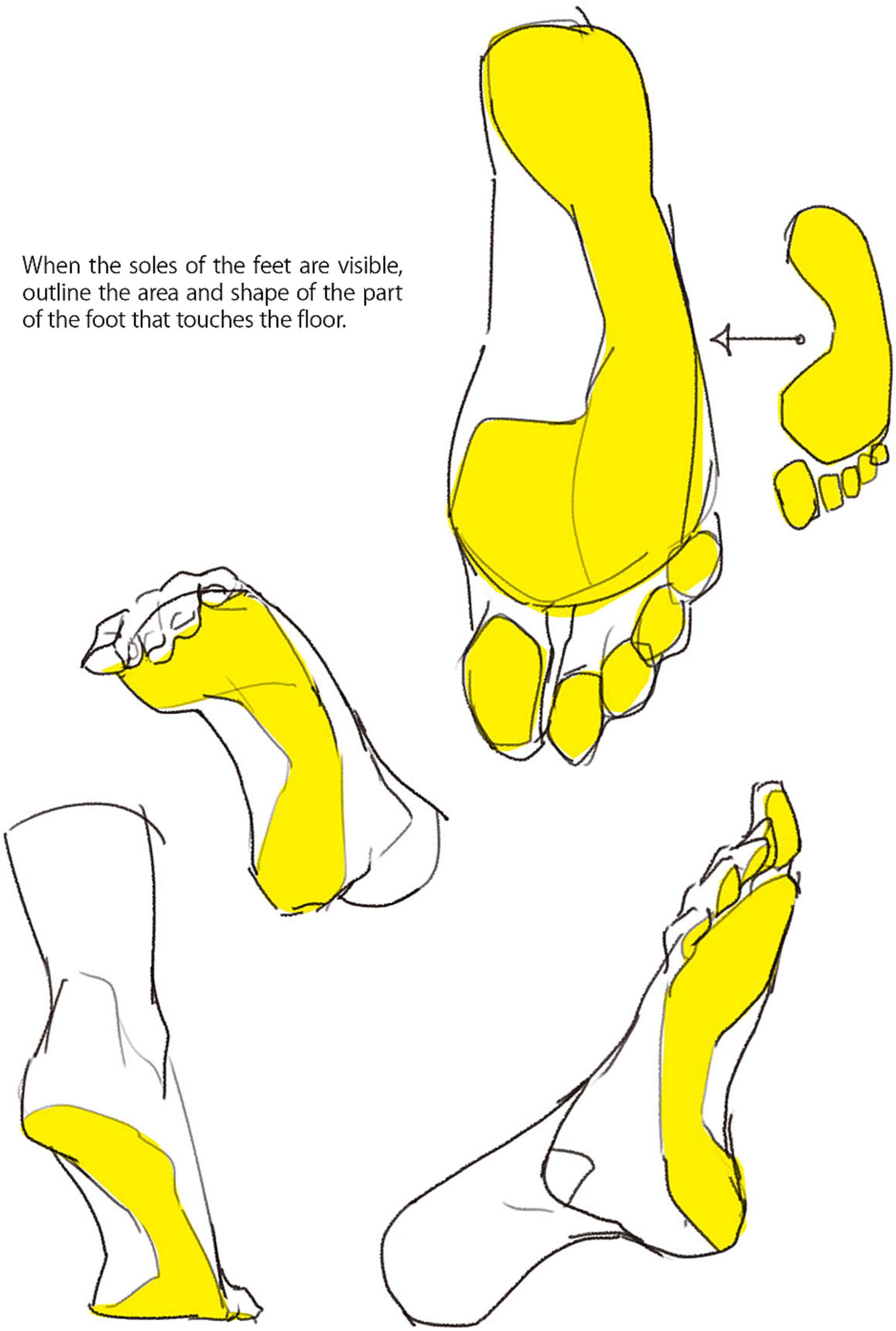
To simplify drawing toes, bend and shade their tips.



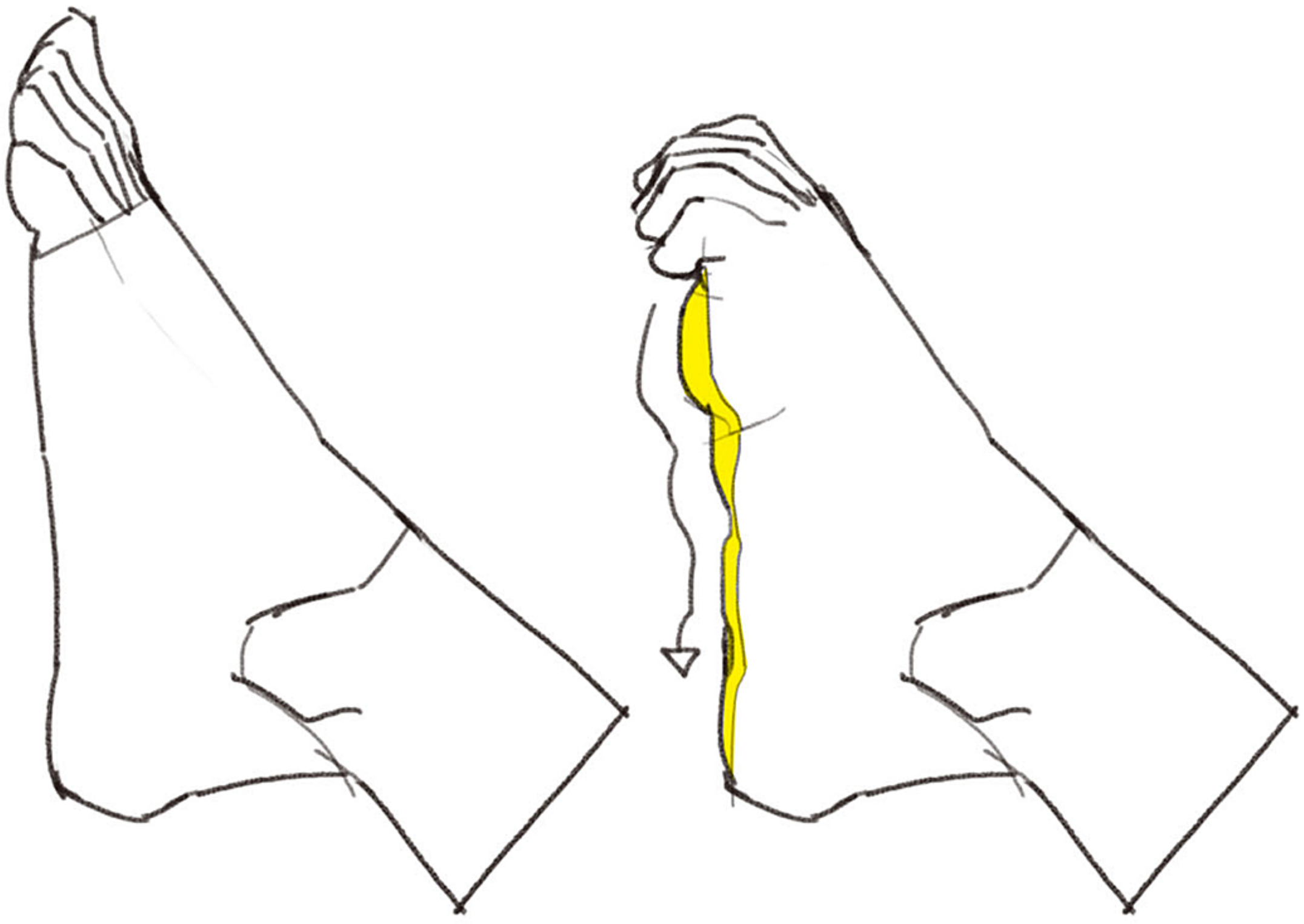




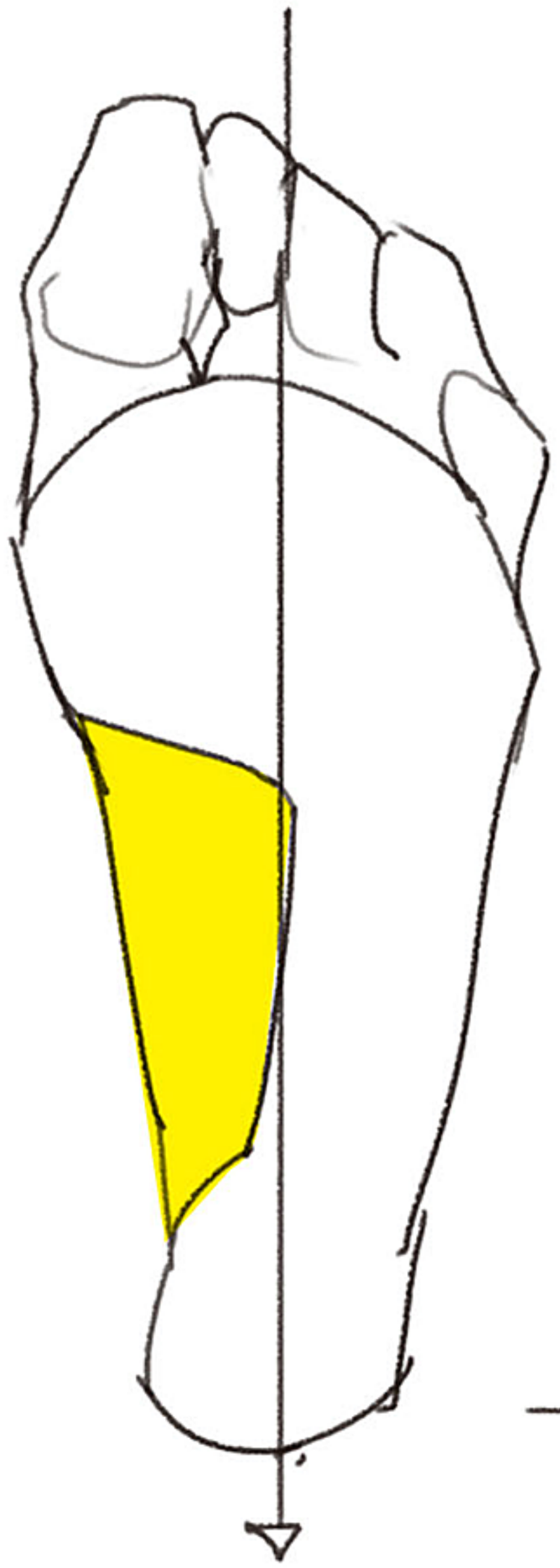
When the soles of the feet are visible, outline the area and shape of the part of the foot that touches the floor.

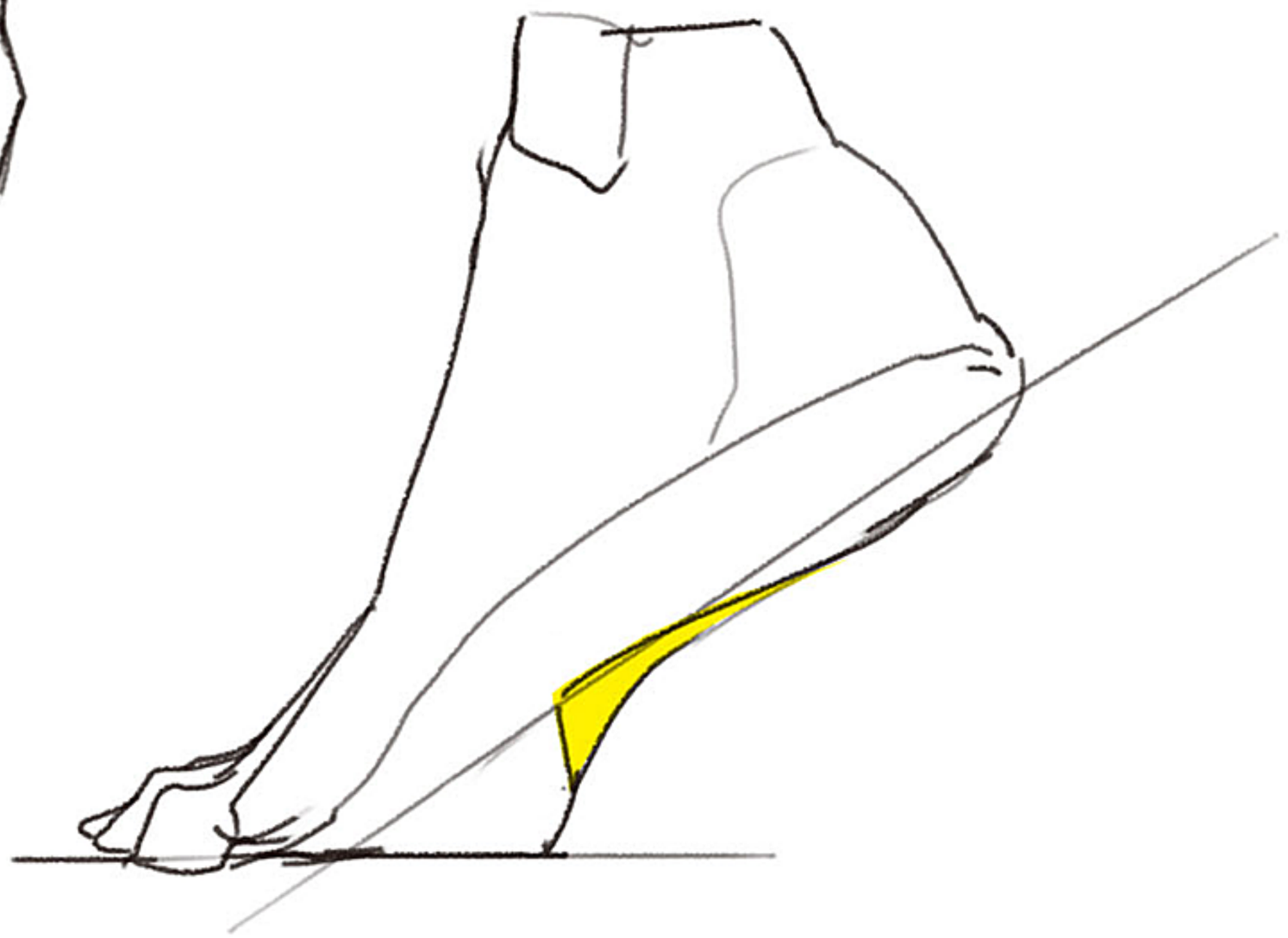


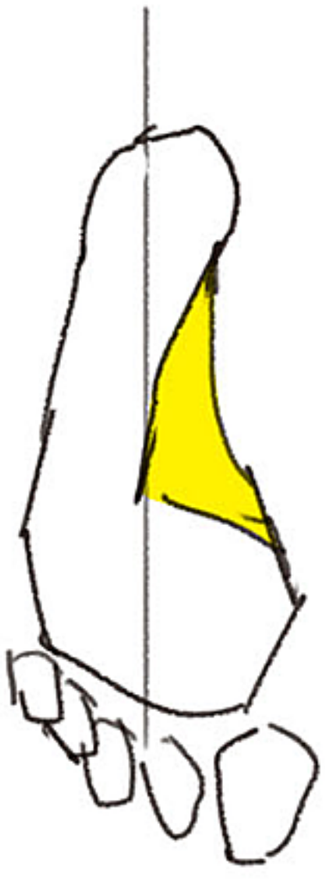
When the toes are closed, horizontal wrinkles appear on the soles of the feet.

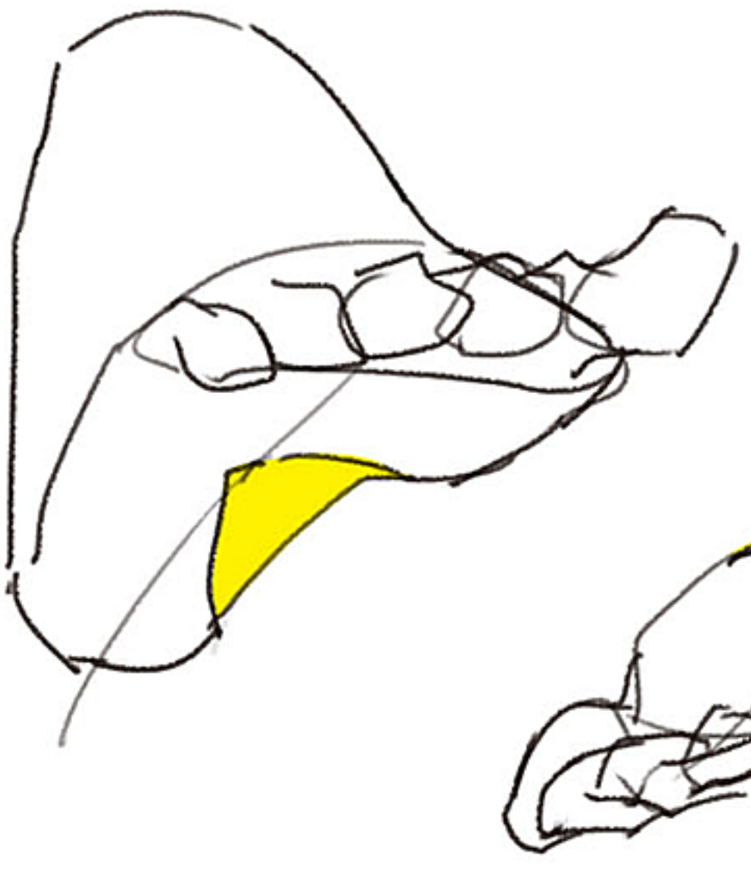


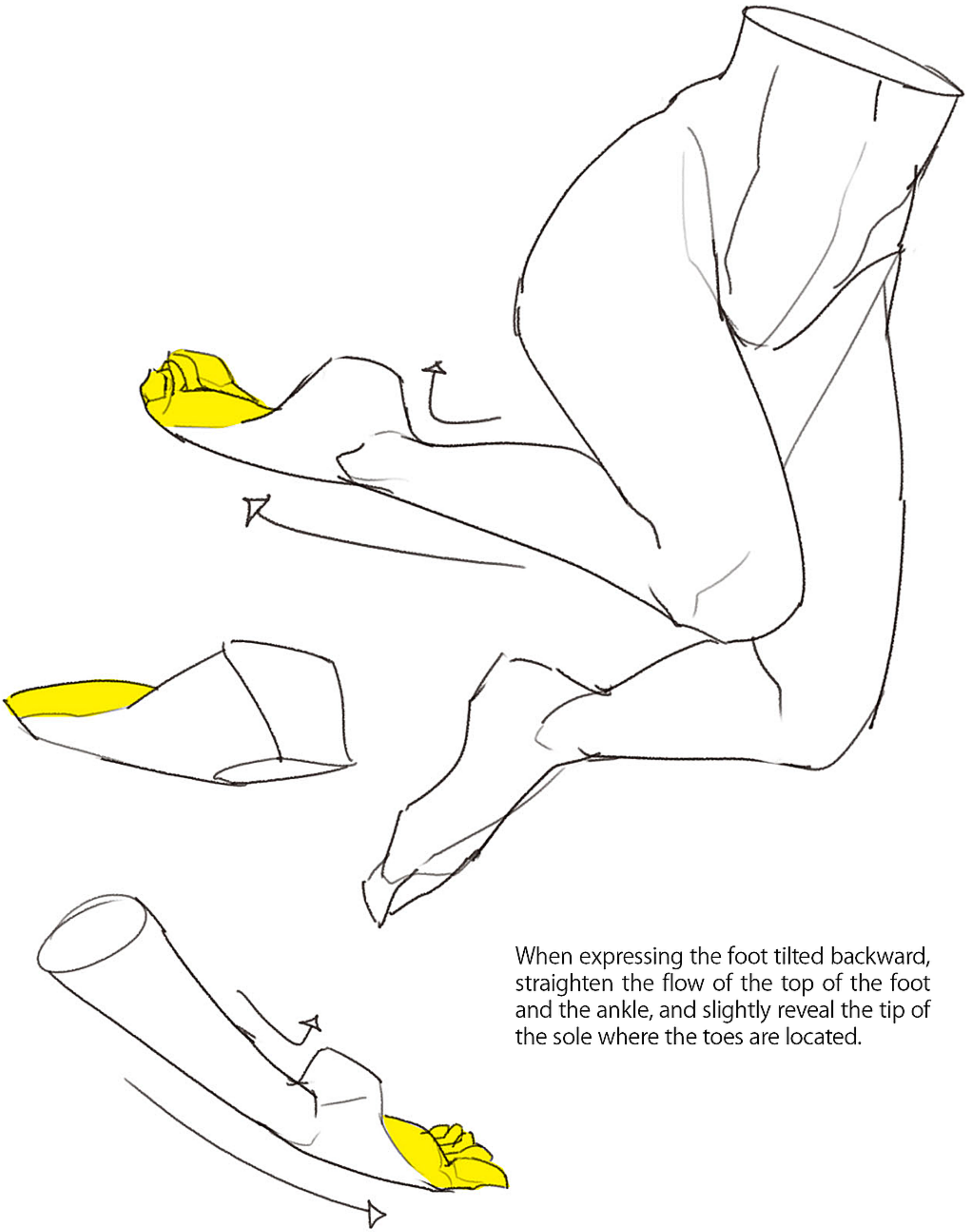
To create a three-dimensional effect on the sole, draw a triangular space towards the center of the foot on the big toe side of the sole.







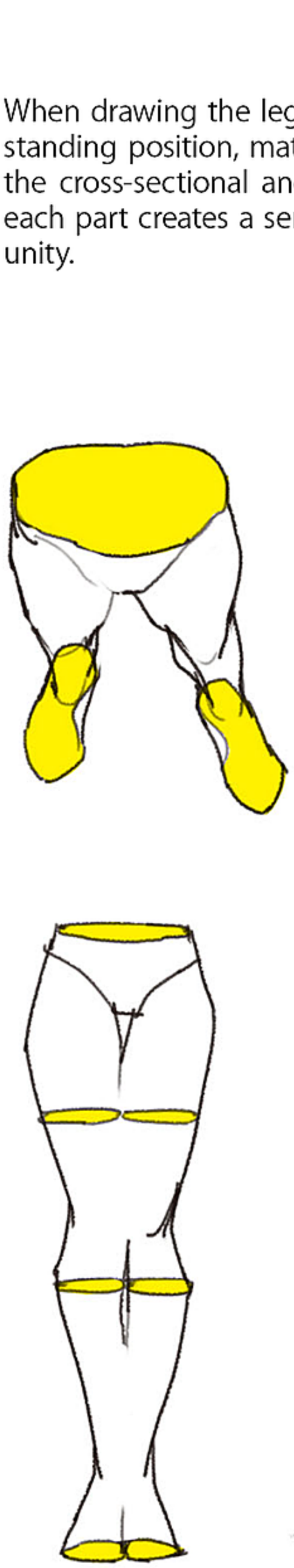


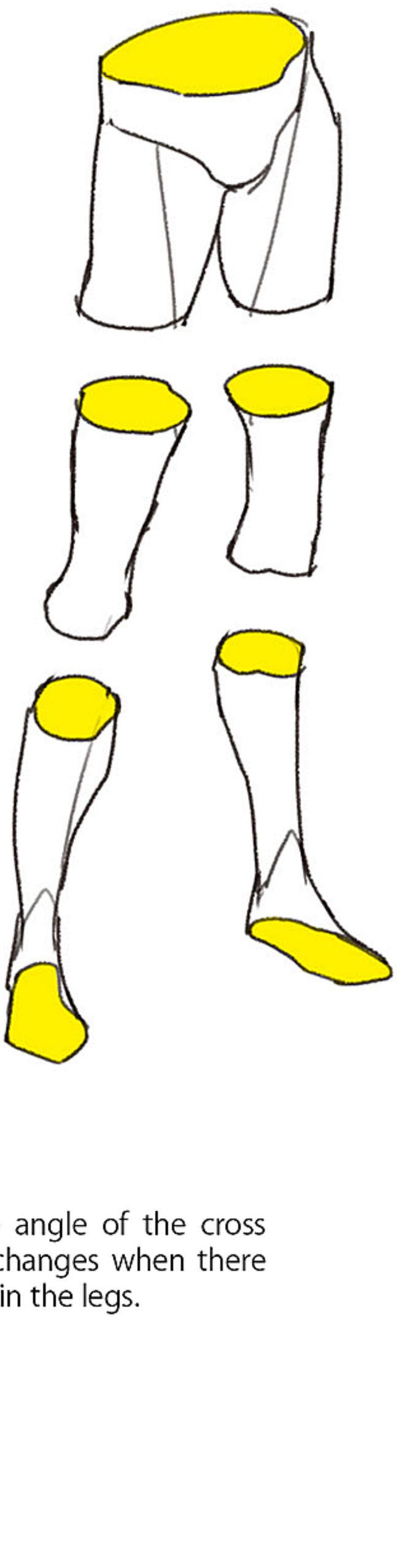


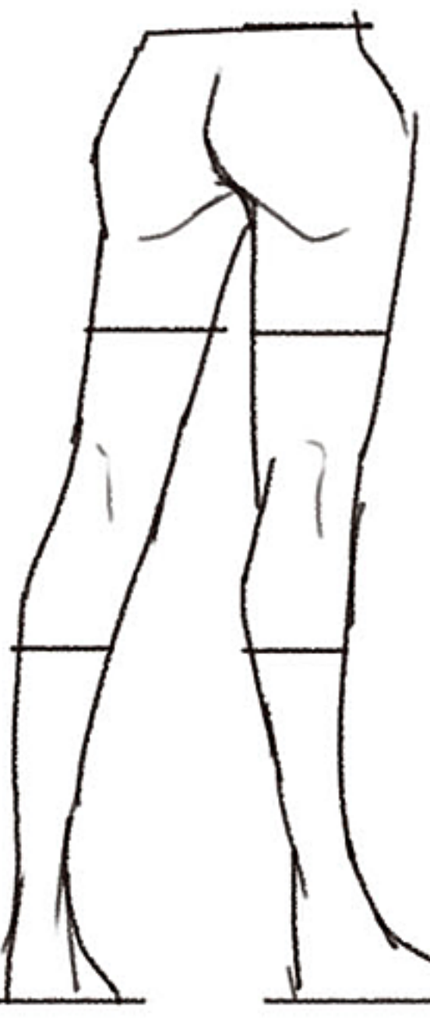
When expressing the foot tilted backward, straighten the flow of the top of the foot and the ankle, and slightly reveal the tip of the sole where the toes are located.

Point drawings of legs

When drawing the legs in a standing position, matching the cross-sectional angle of each part creates a sense of unity.

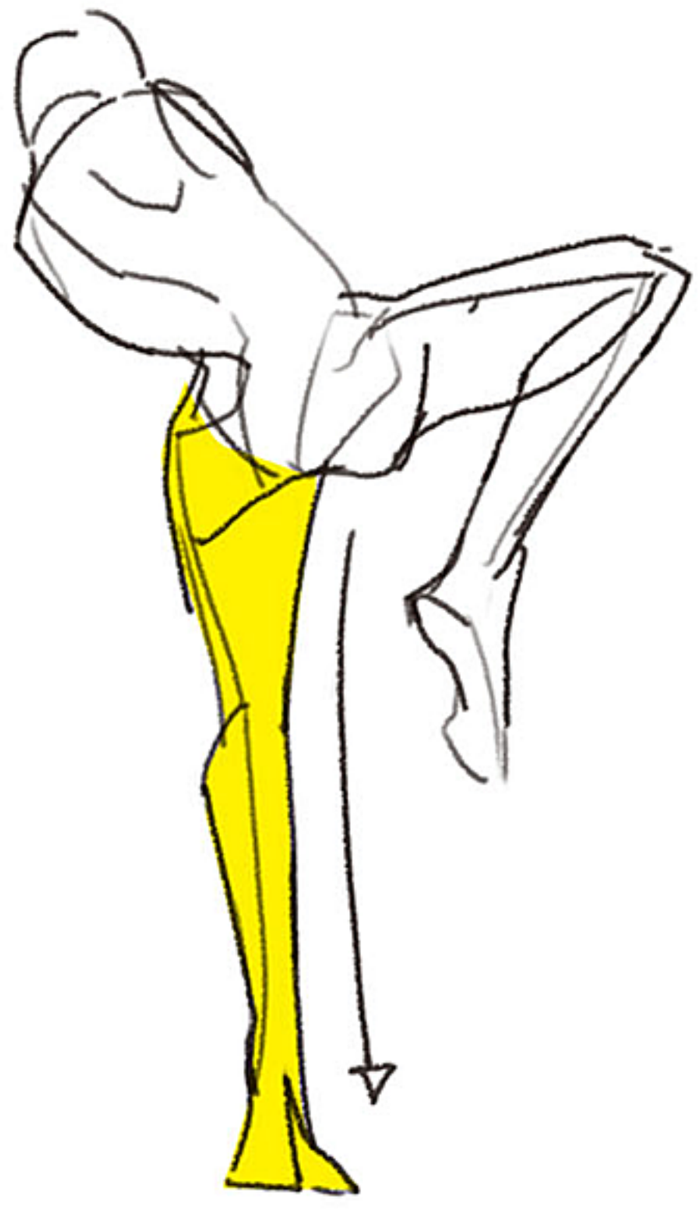


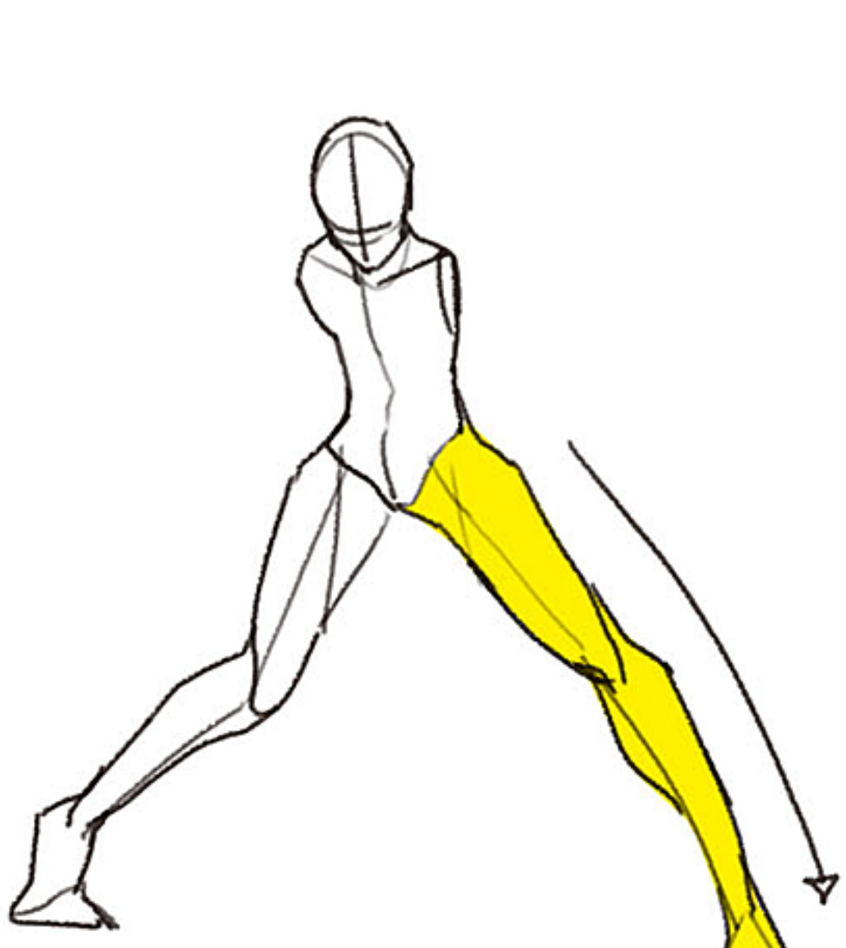




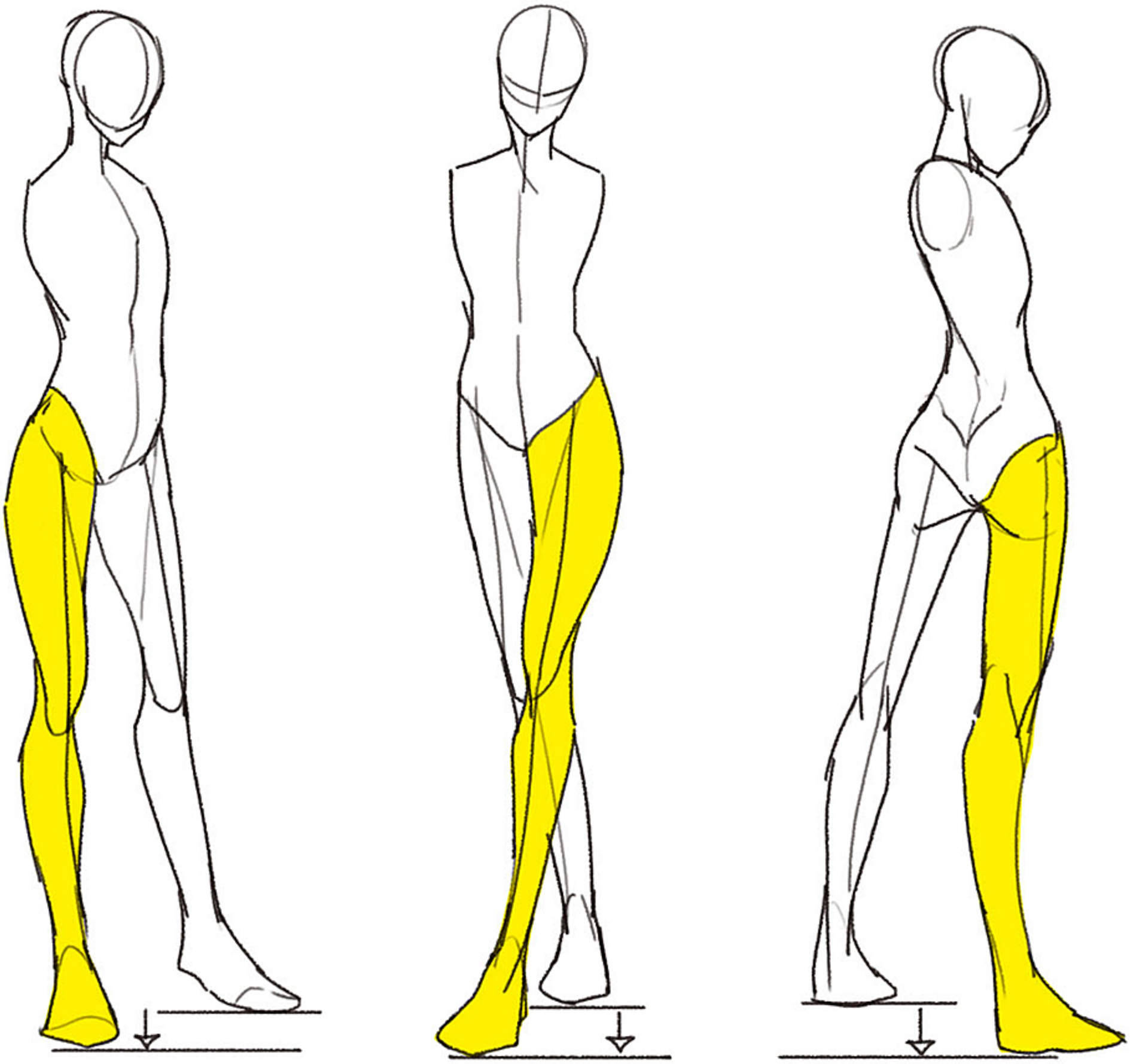
However, the angle of the cross section also changes when there is movement in the legs.

To create a stable posture in motion, keep the anchor leg straight.



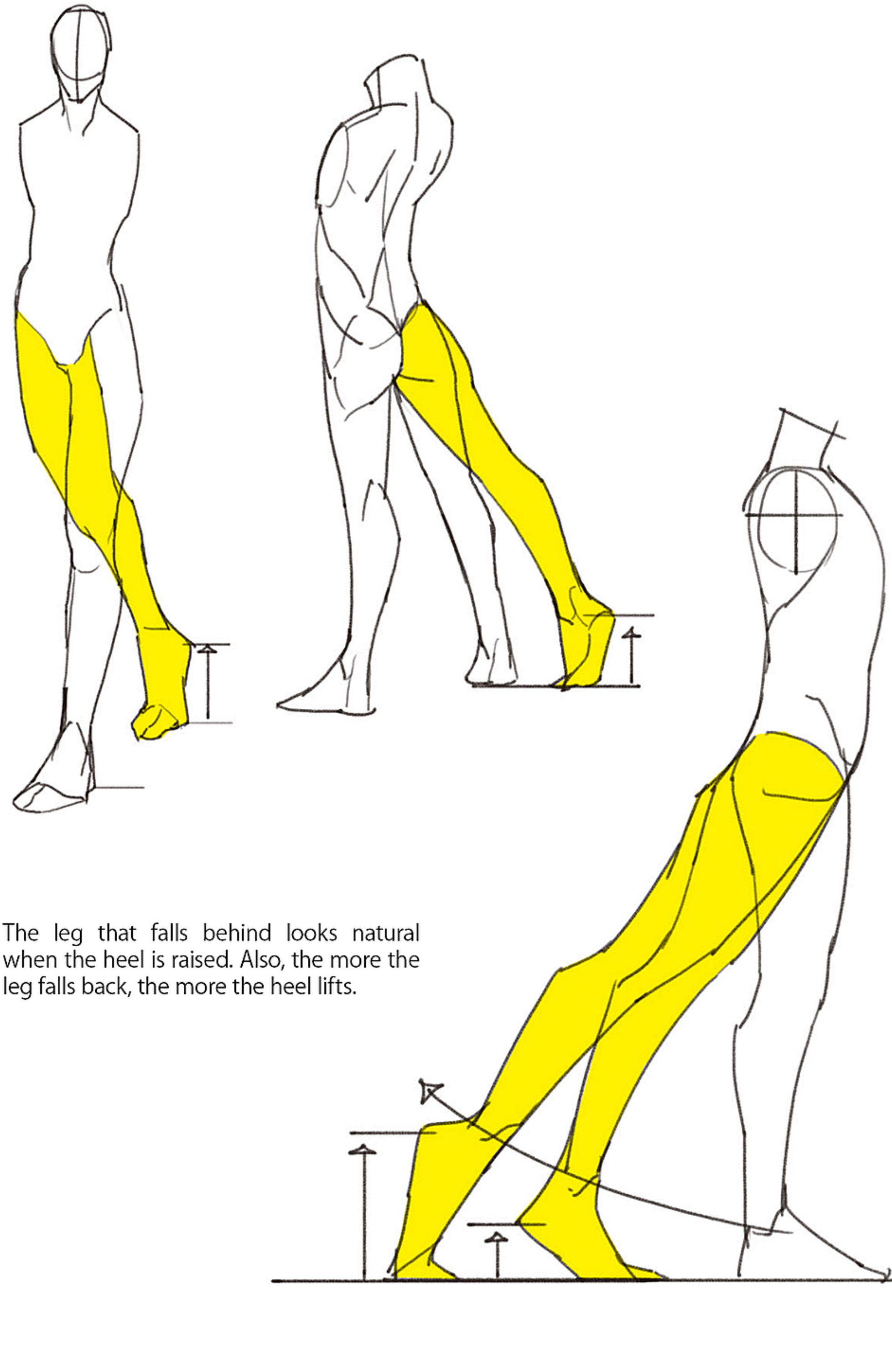


When both legs are straight, the character may seem stable but also rigid.

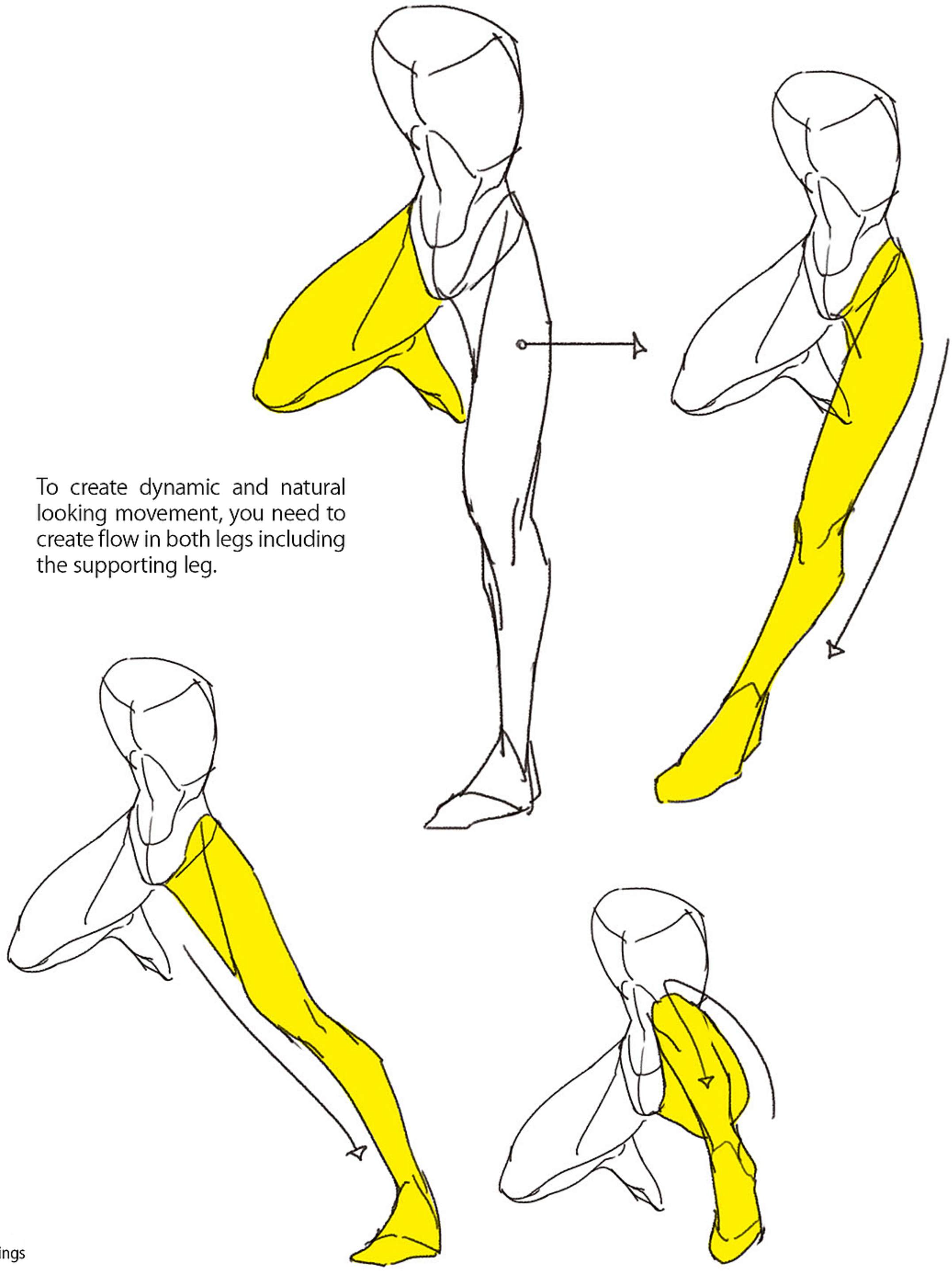


In a standing position on the ground, a natural perspective is created by setting the position of the foot which is closer to the screen slightly lower than the other foot.

Point drawings

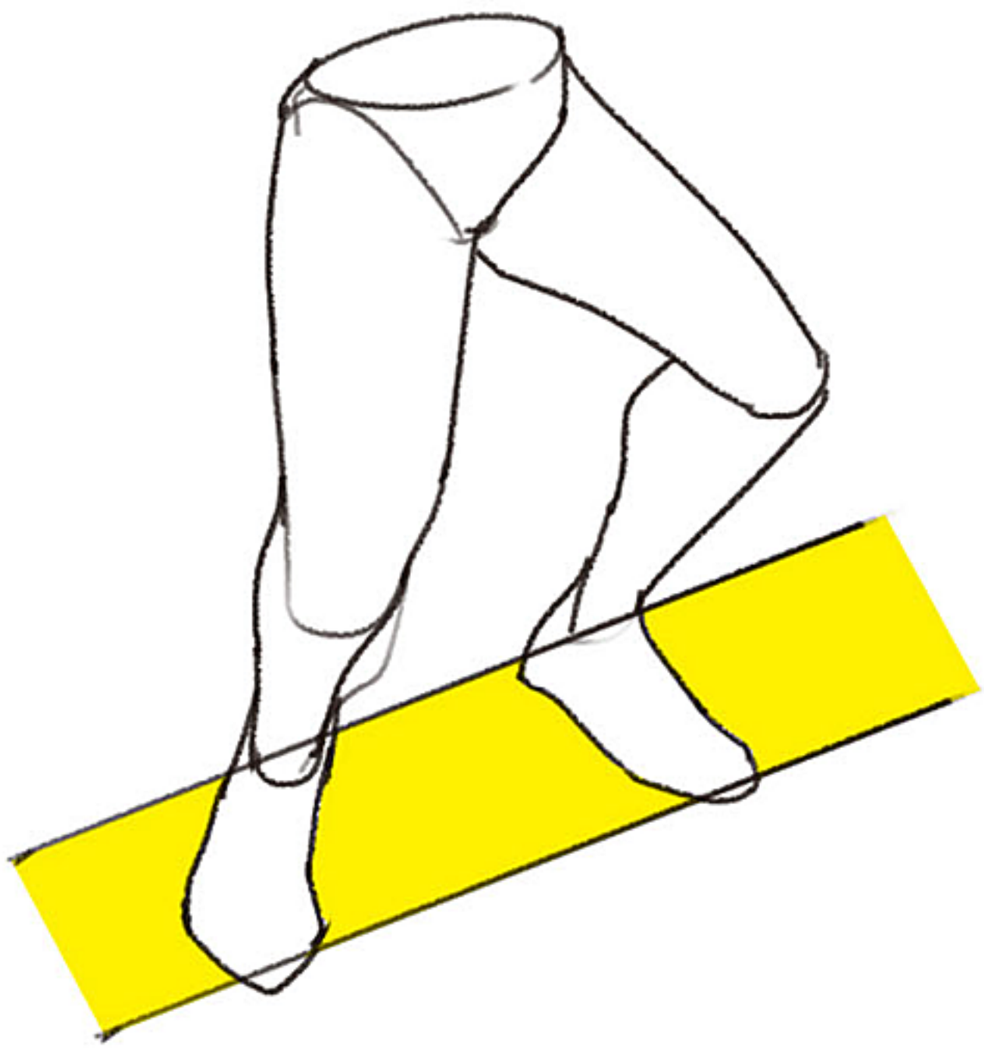


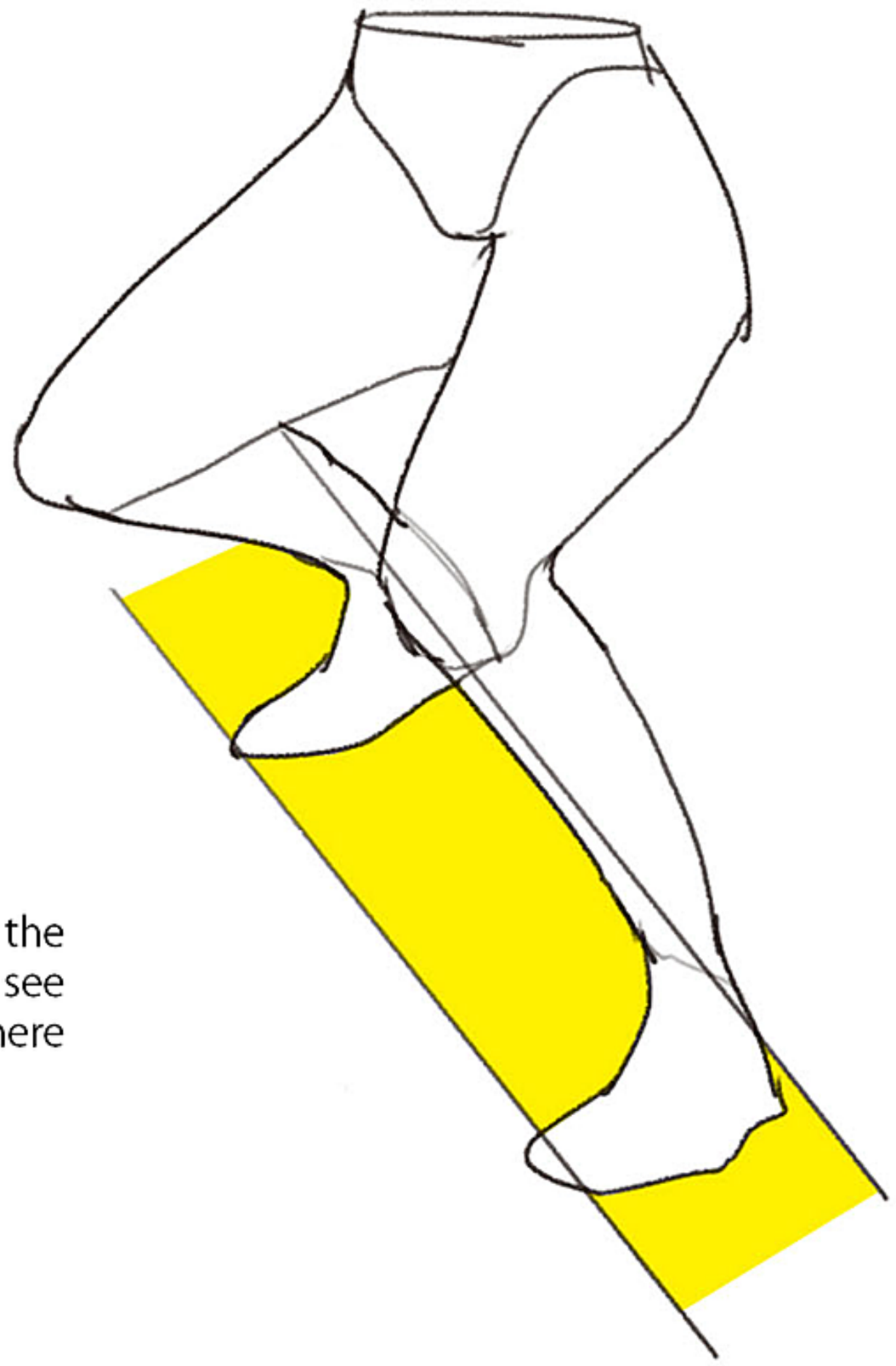
The leg that falls behind looks natural when the heel is raised. Also, the more the leg falls back, the more the heel lifts.



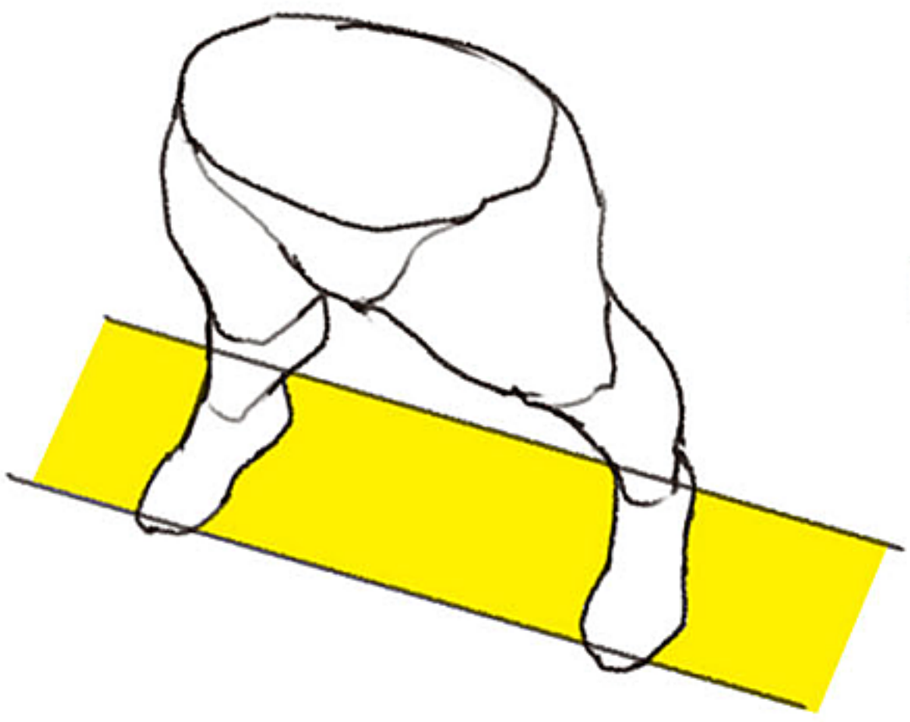
To create dynamic and natural looking movement, you need to create flow in both legs including the supporting leg.

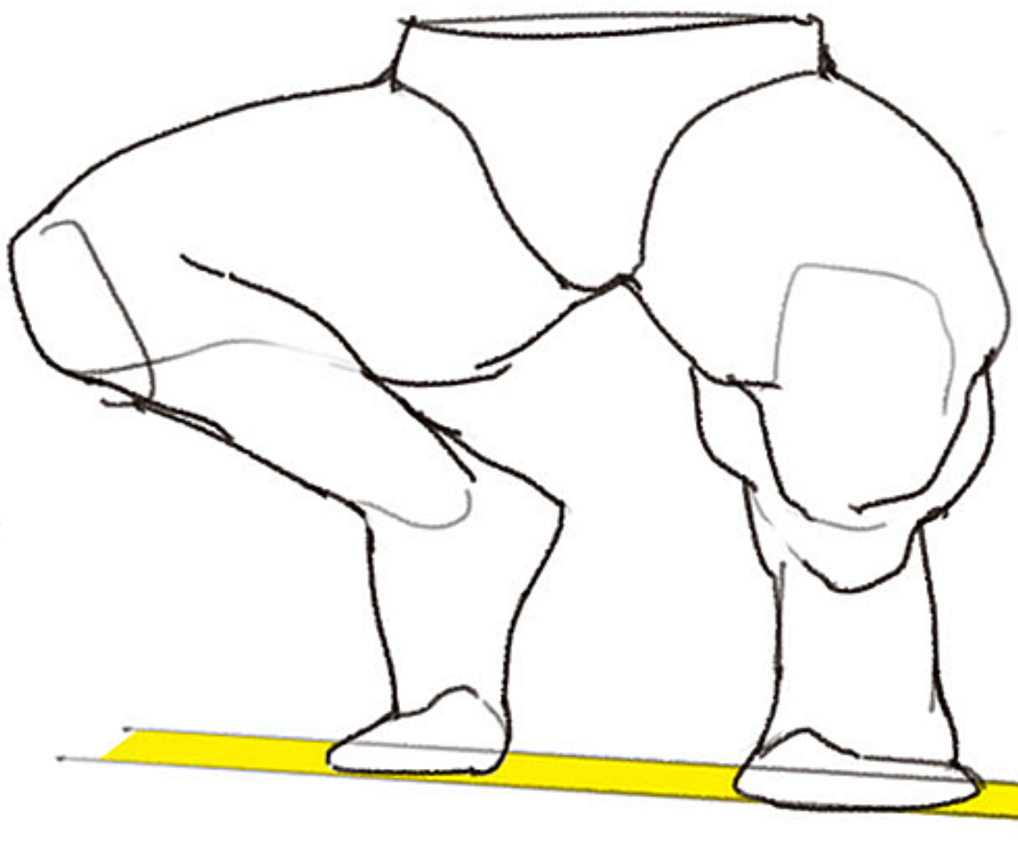
Point drawings



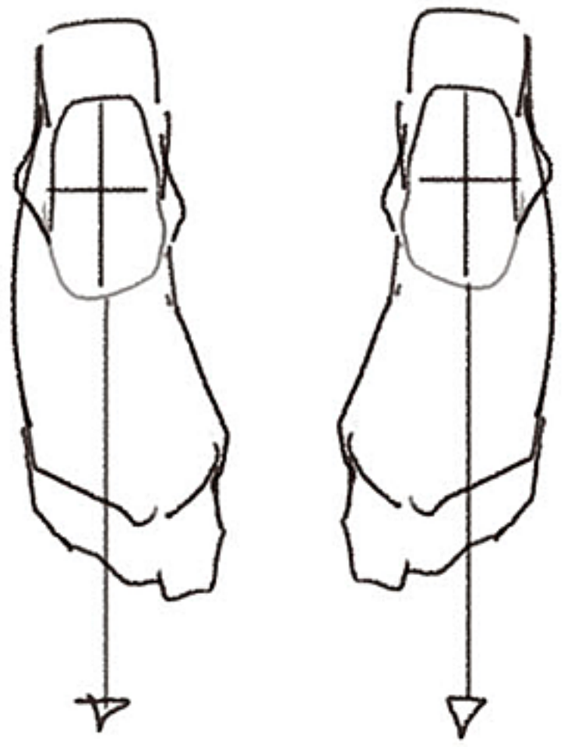


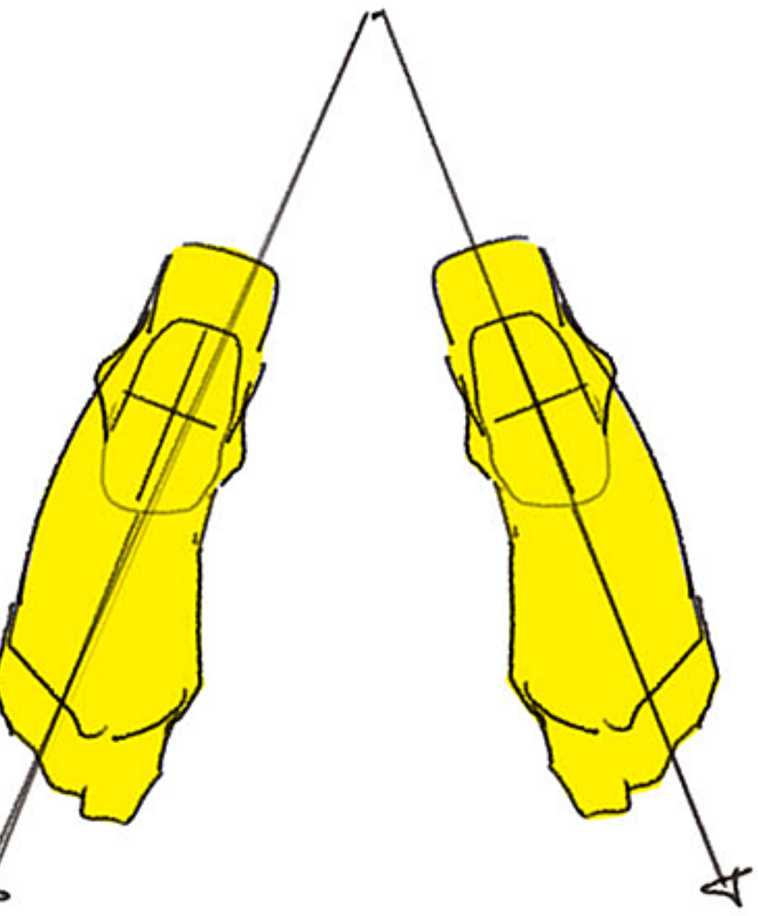
By looking at the angle of the ends of both feet, you can see the angle of the ground where the feet are resting.



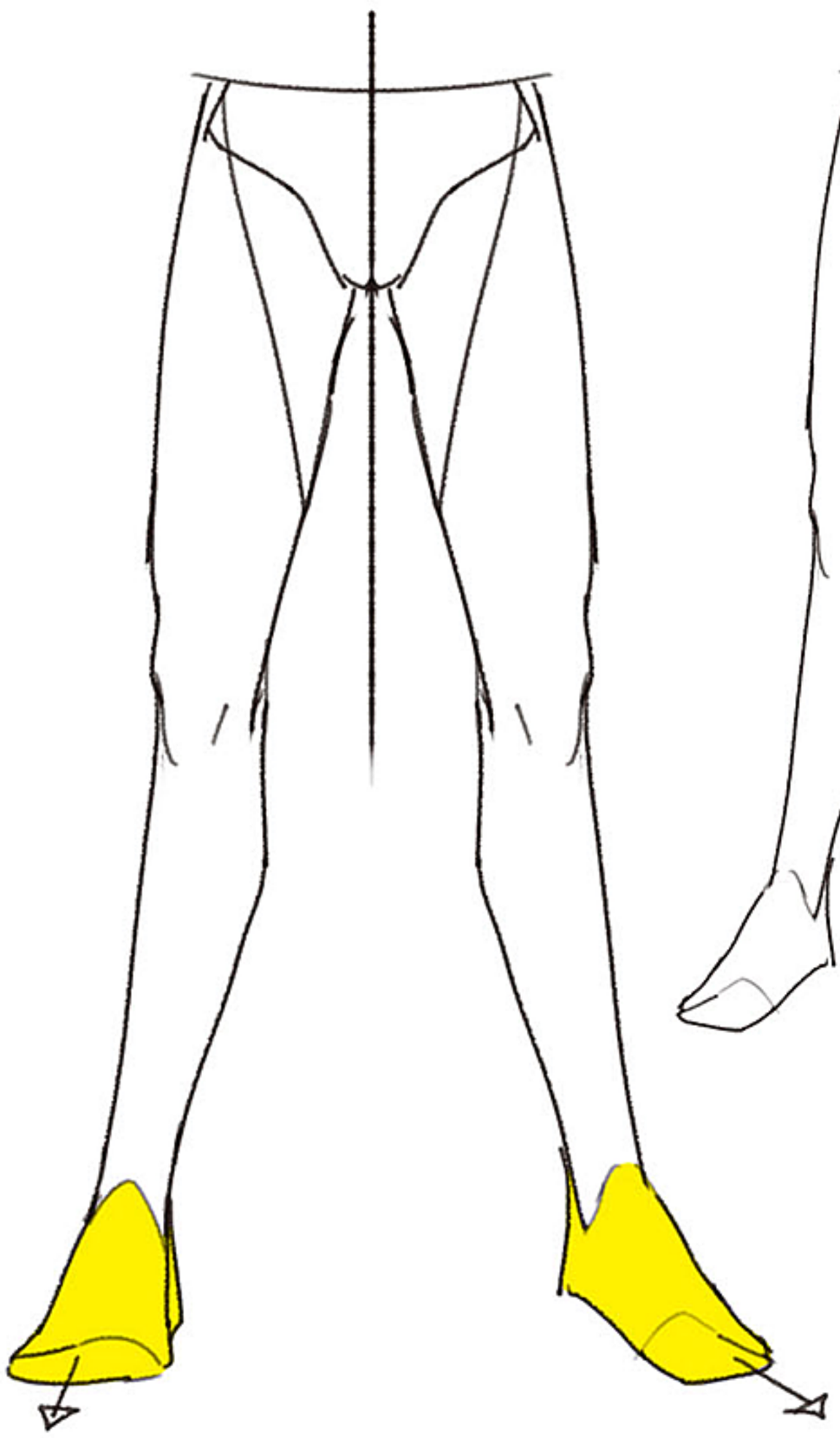


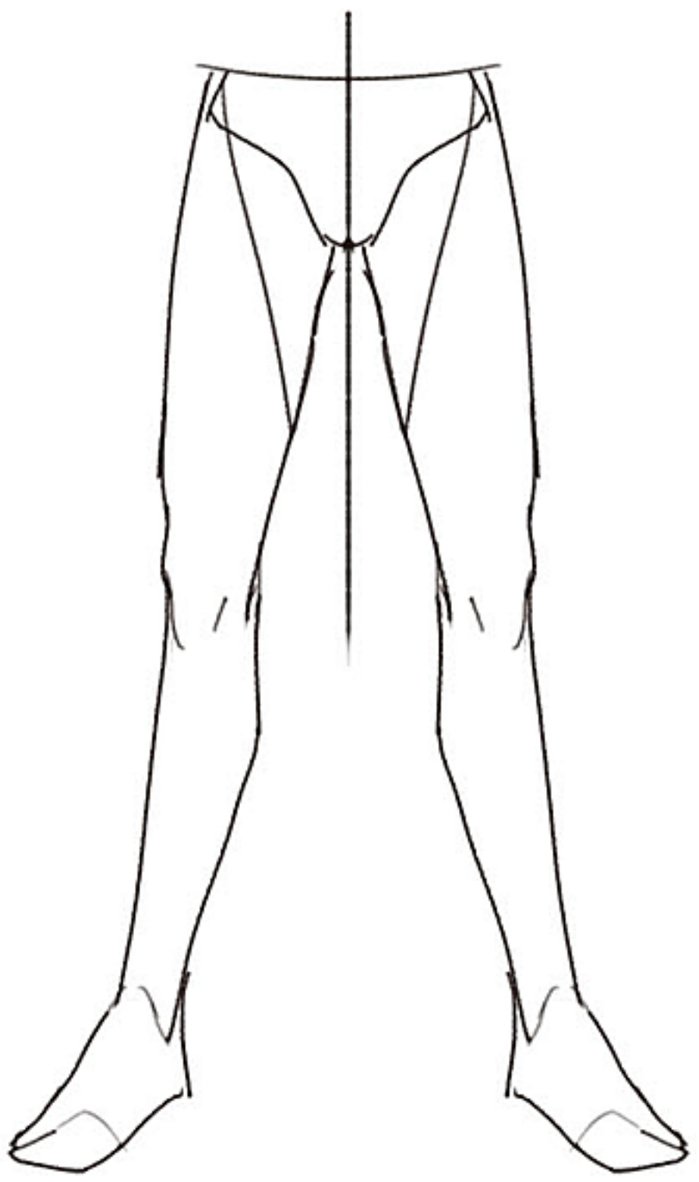
Of course, if the foot is off the ground, this changes.



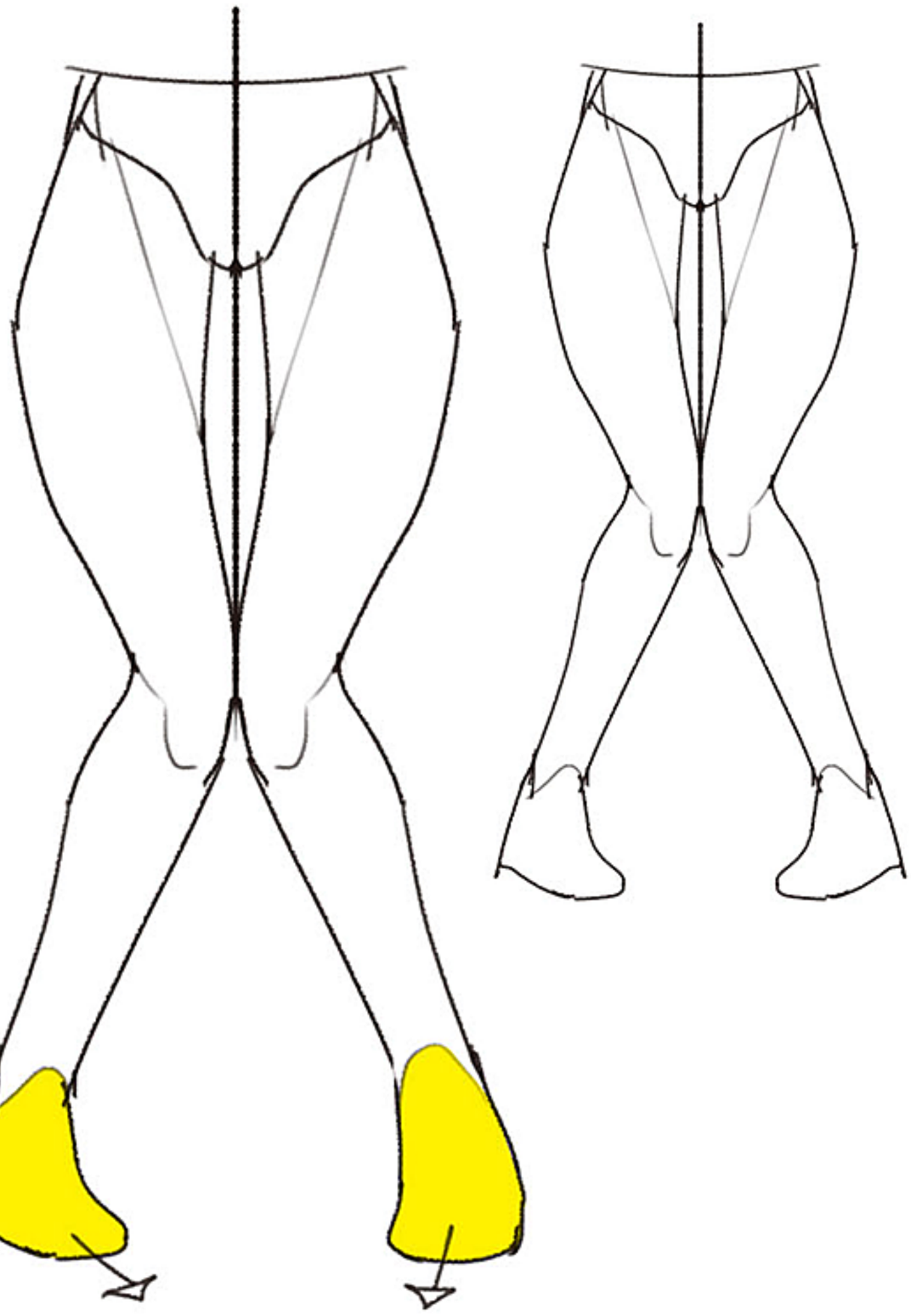


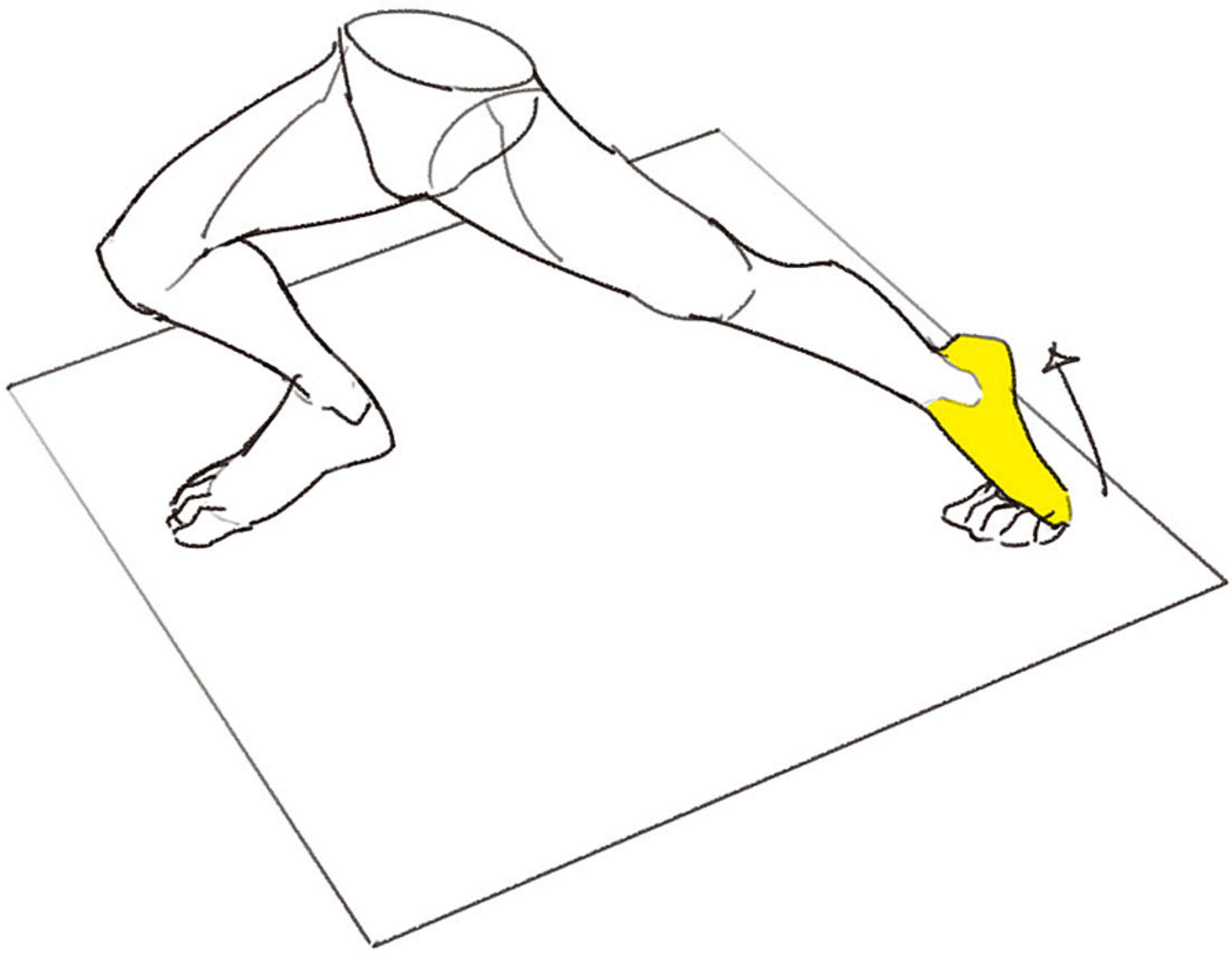
Although there are differences depending on the situation, a stable posture can be created by drawing the angles of the toes in different directions when standing.





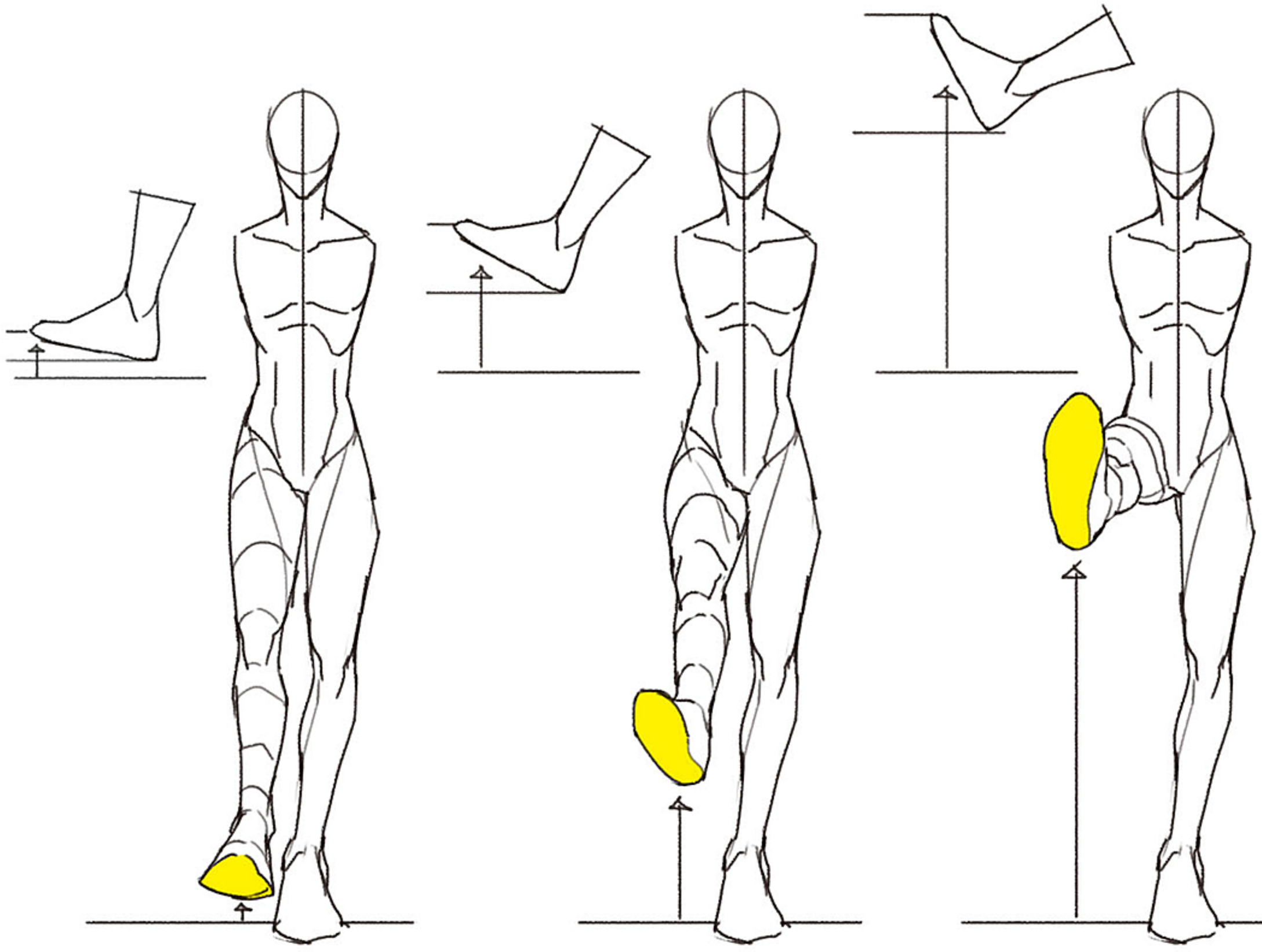
In a standing position, it is more natural to make the angle of both feet on the ground slightly different.



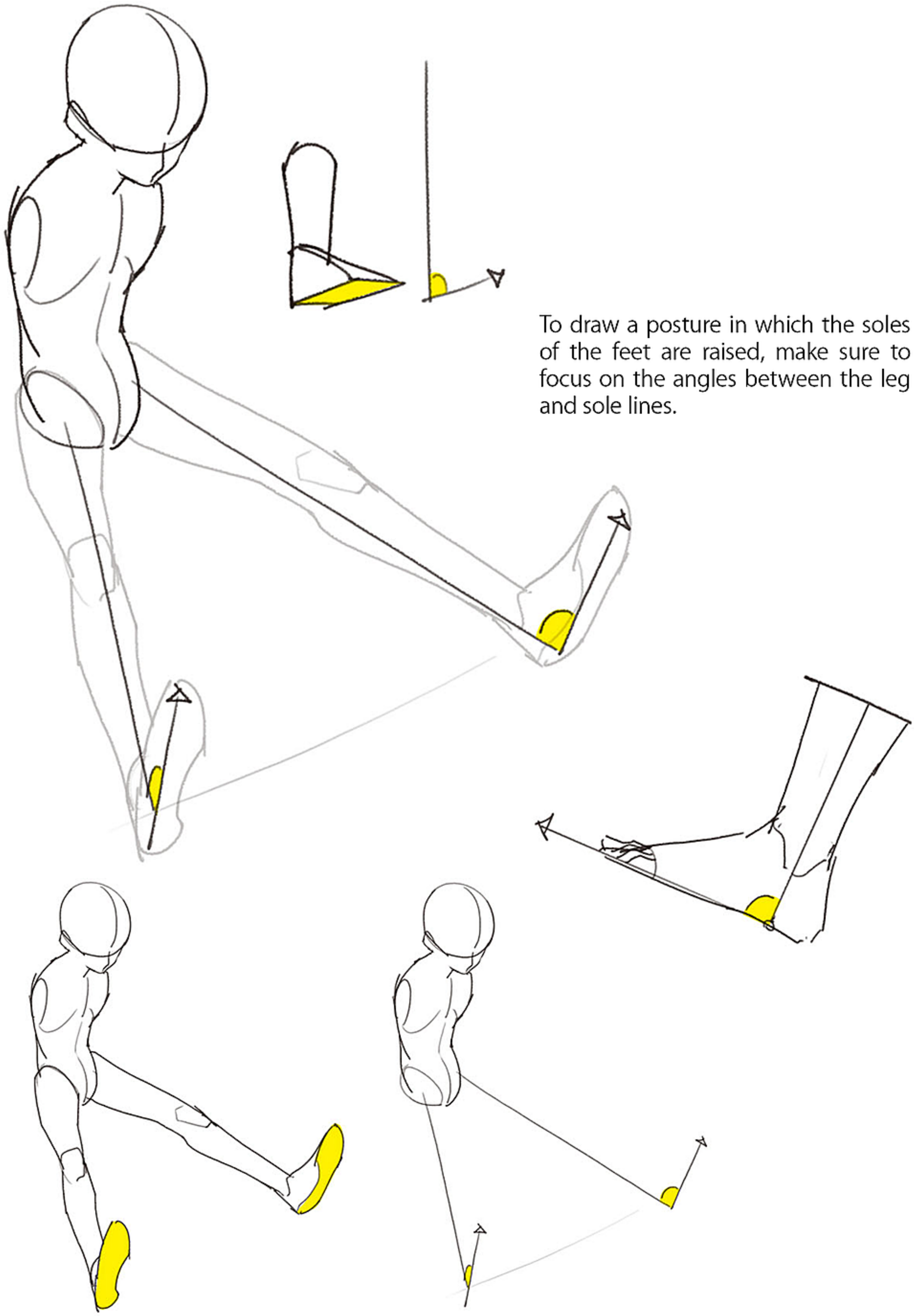


To create the appearance of supporting the upper body dynamically, lift the heel of the foot that is facing backwards.

Point drawings



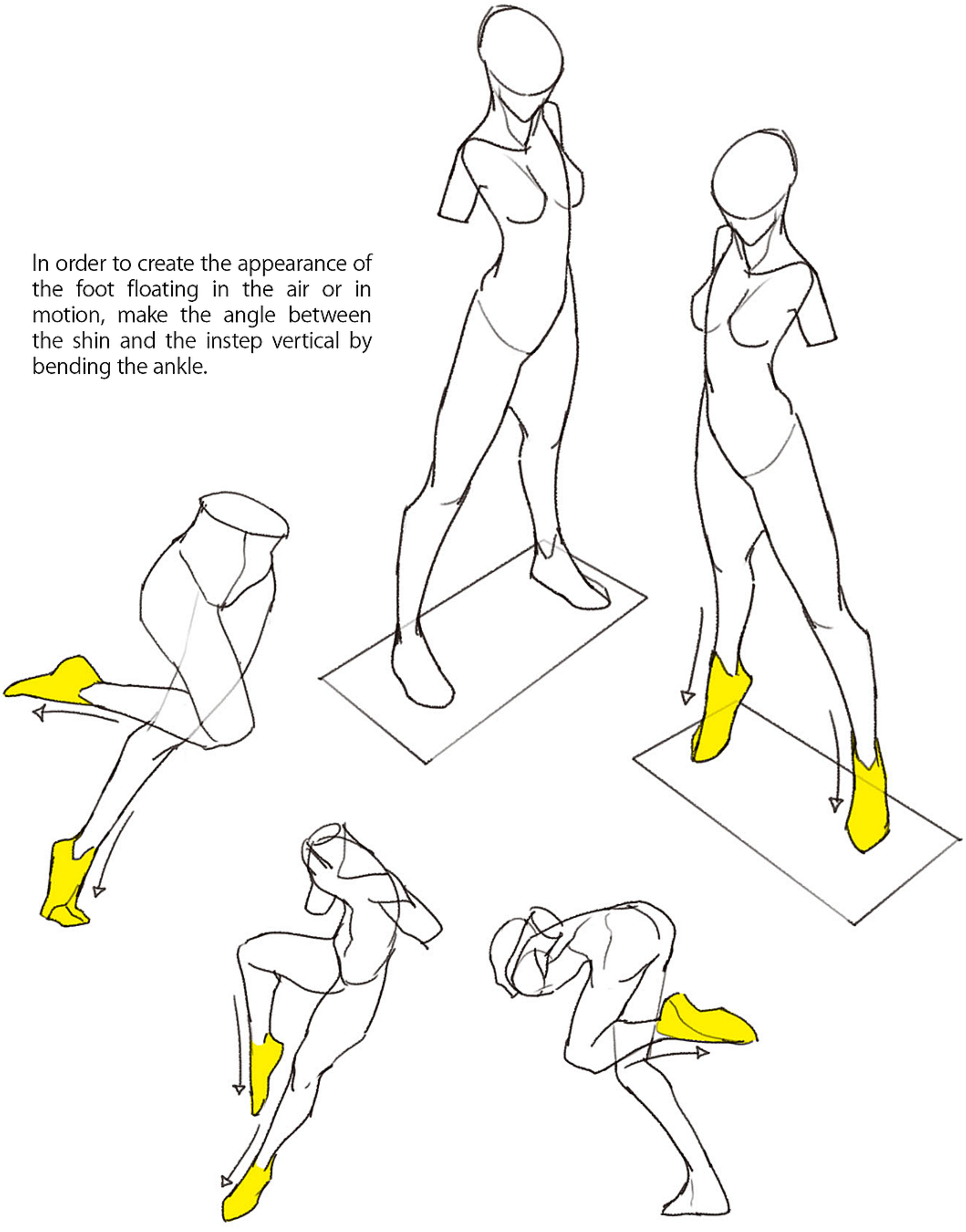
When raising the legs to make the soles of the feet visible, the further the distance between the ground and the legs, the more the soles of the feet are visible.



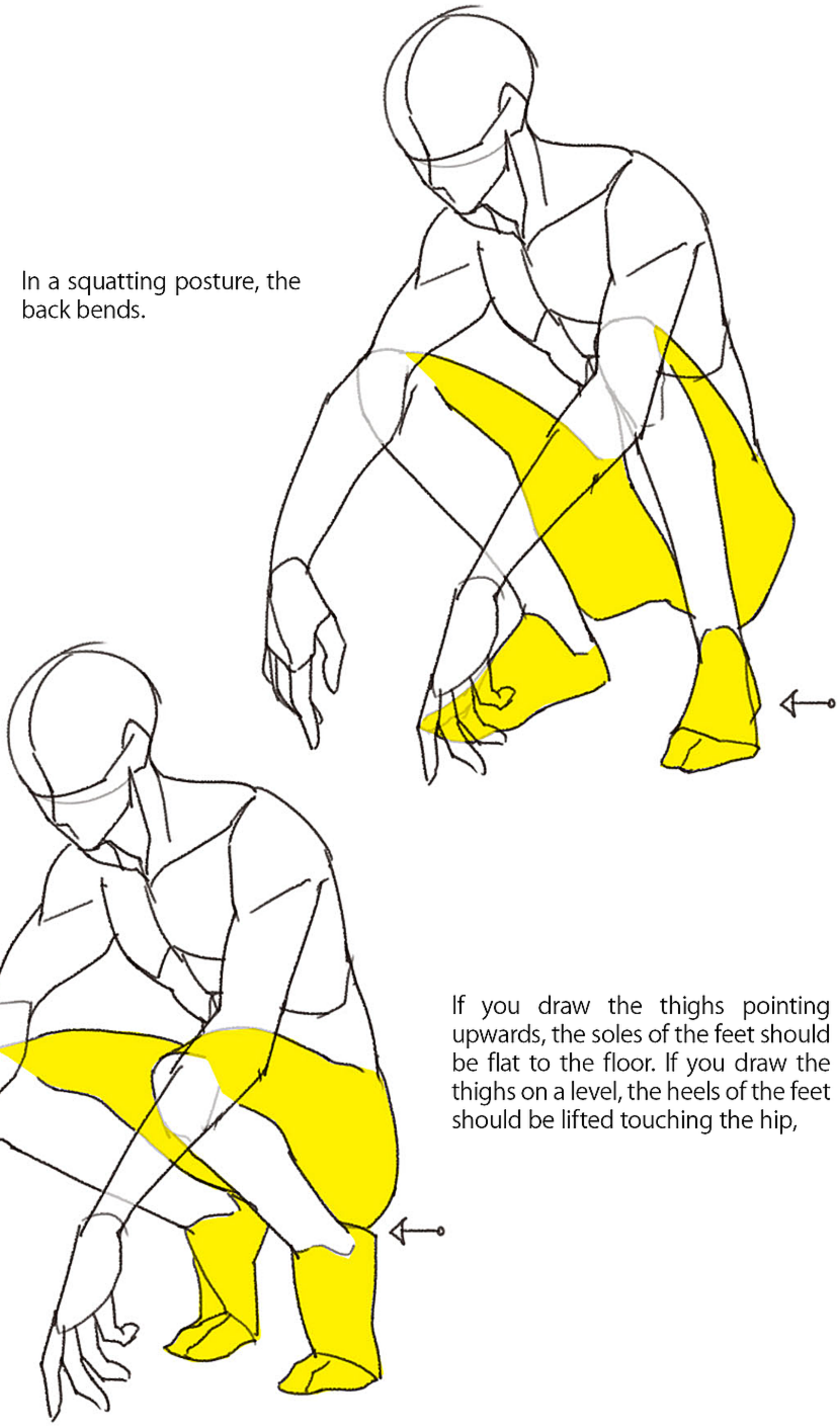
To draw a posture in which the soles of the feet are raised, make sure to focus on the angles between the leg and sole lines.

Point drawings

In order to create the appearance of the foot floating in the air or in motion, make the angle between the shin and the instep vertical by bending the ankle.

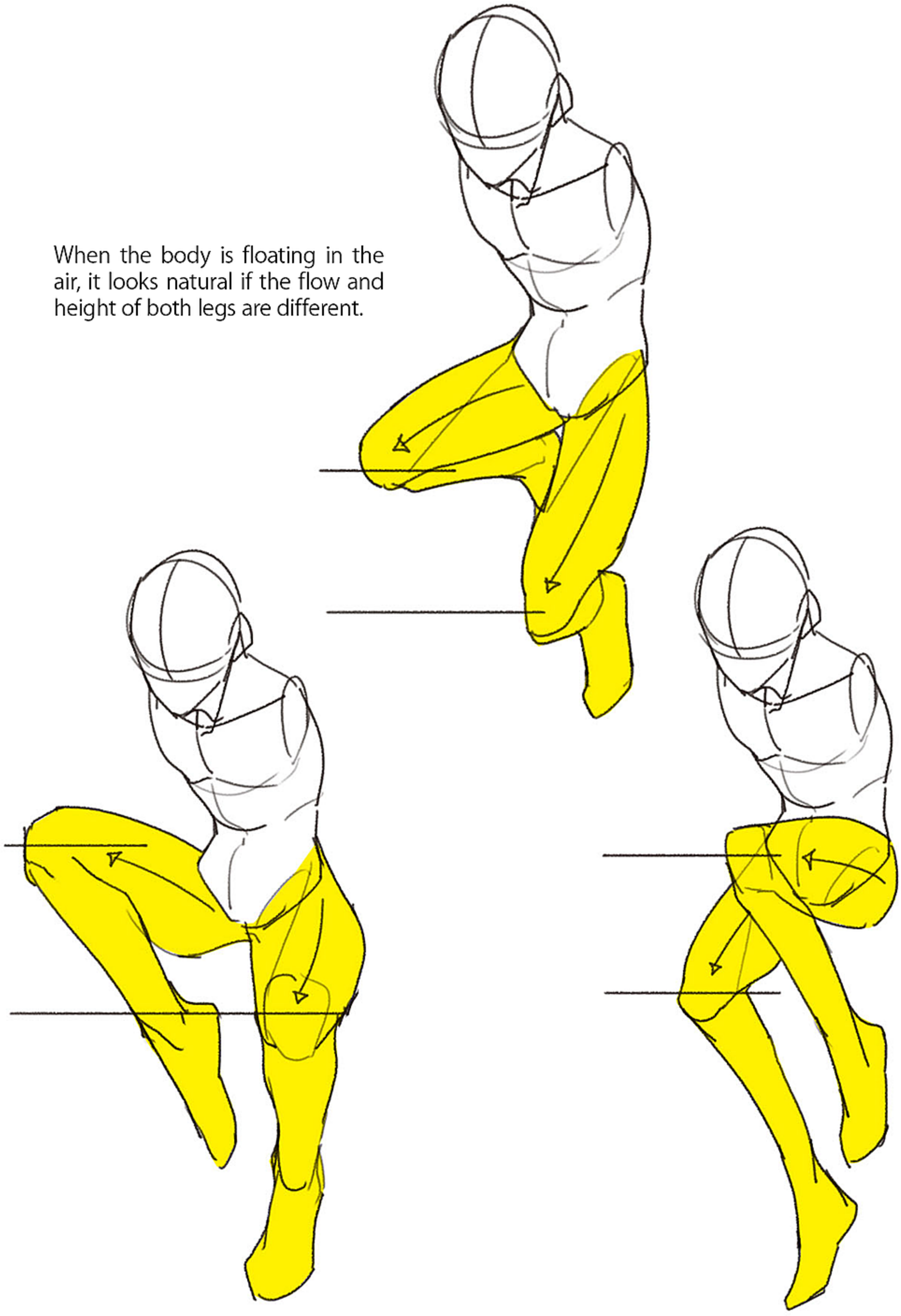


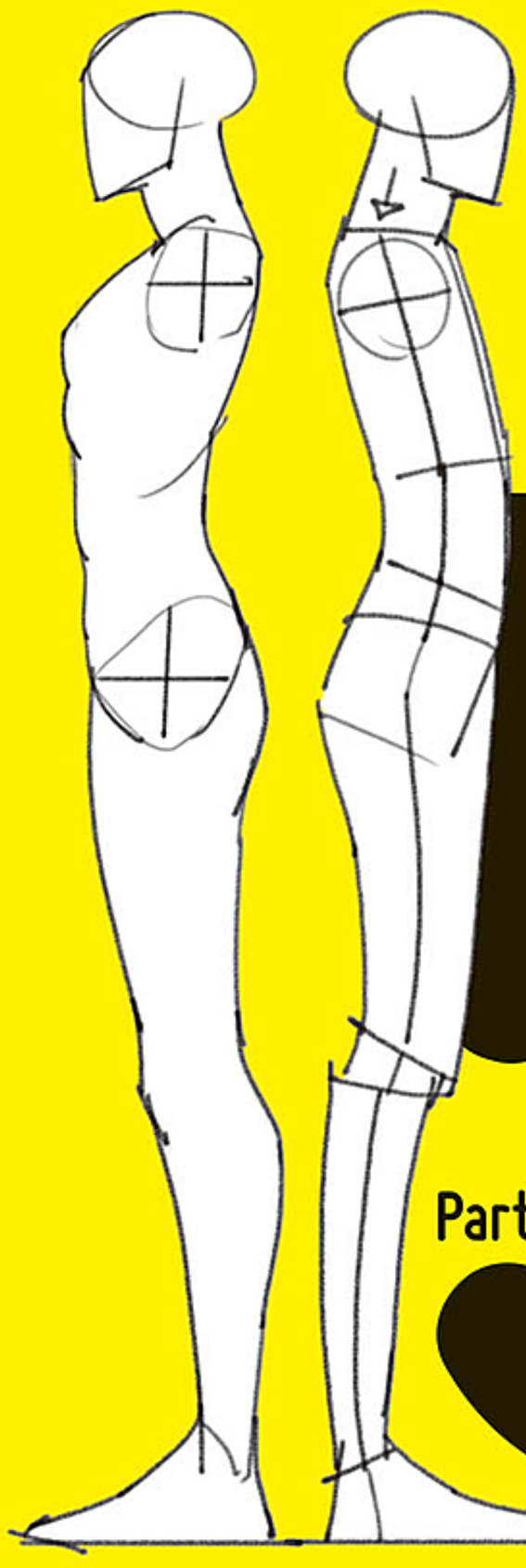
In a squatting posture, the back bends.



If you draw the thighs pointing upwards, the soles of the feet should be flat to the floor. If you draw the thighs on a level, the heels of the feet should be lifted touching the hip,

When the body is floating in the air, it looks natural if the flow and height of both legs are different.



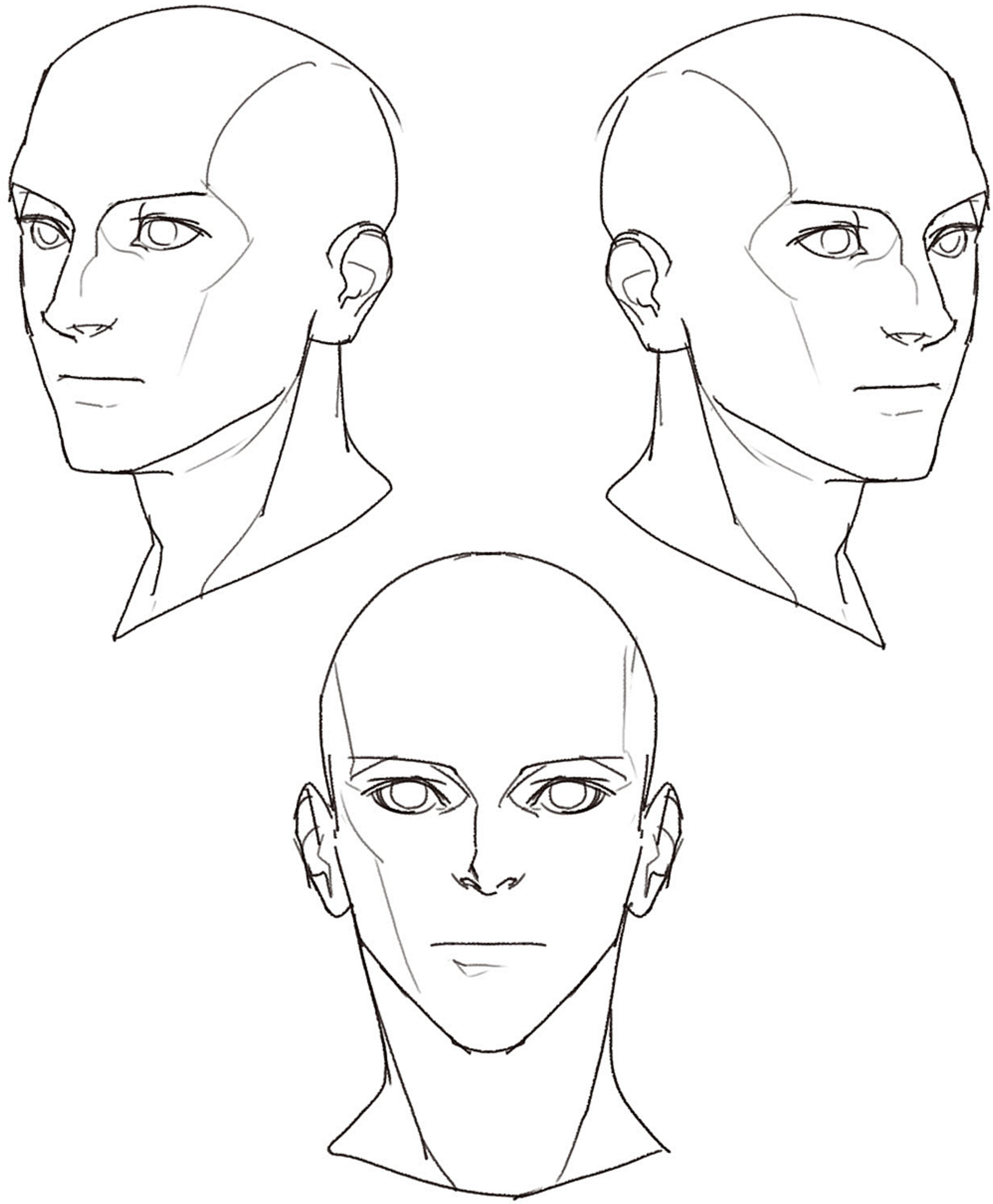


Part.
5

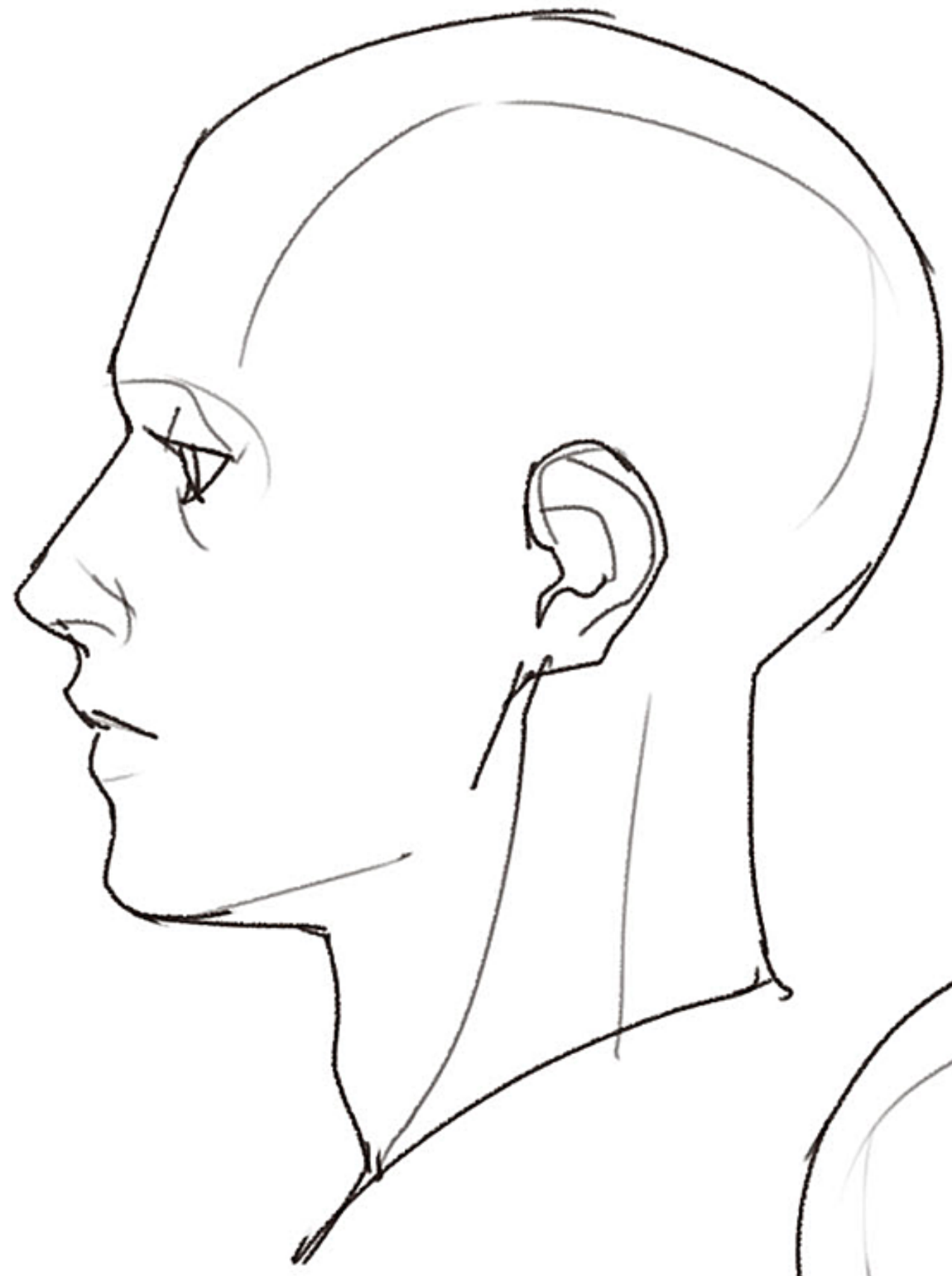
Illustrations

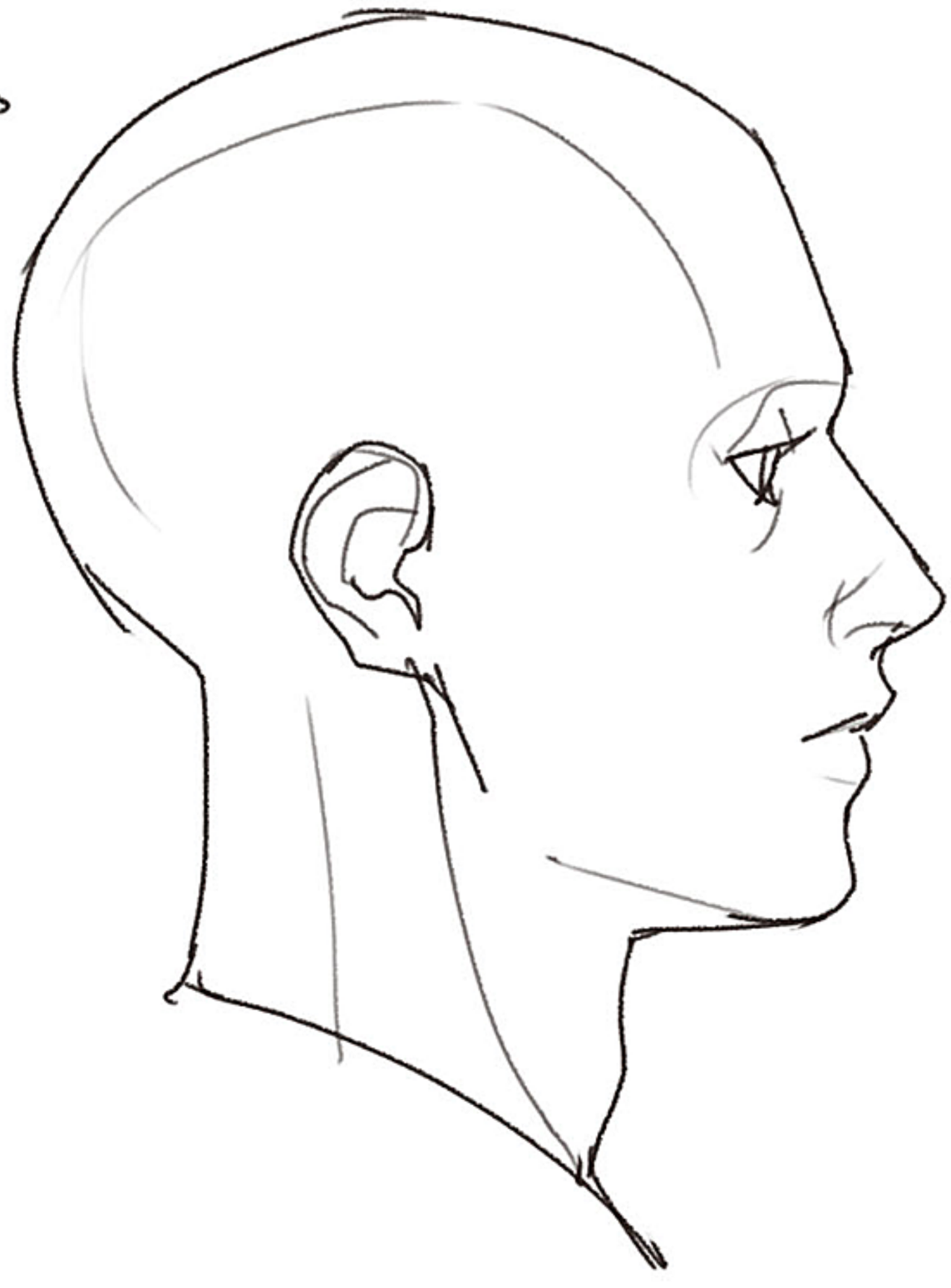
Face and body references

Face front, three quarter three quarter 3/4 view, left/right

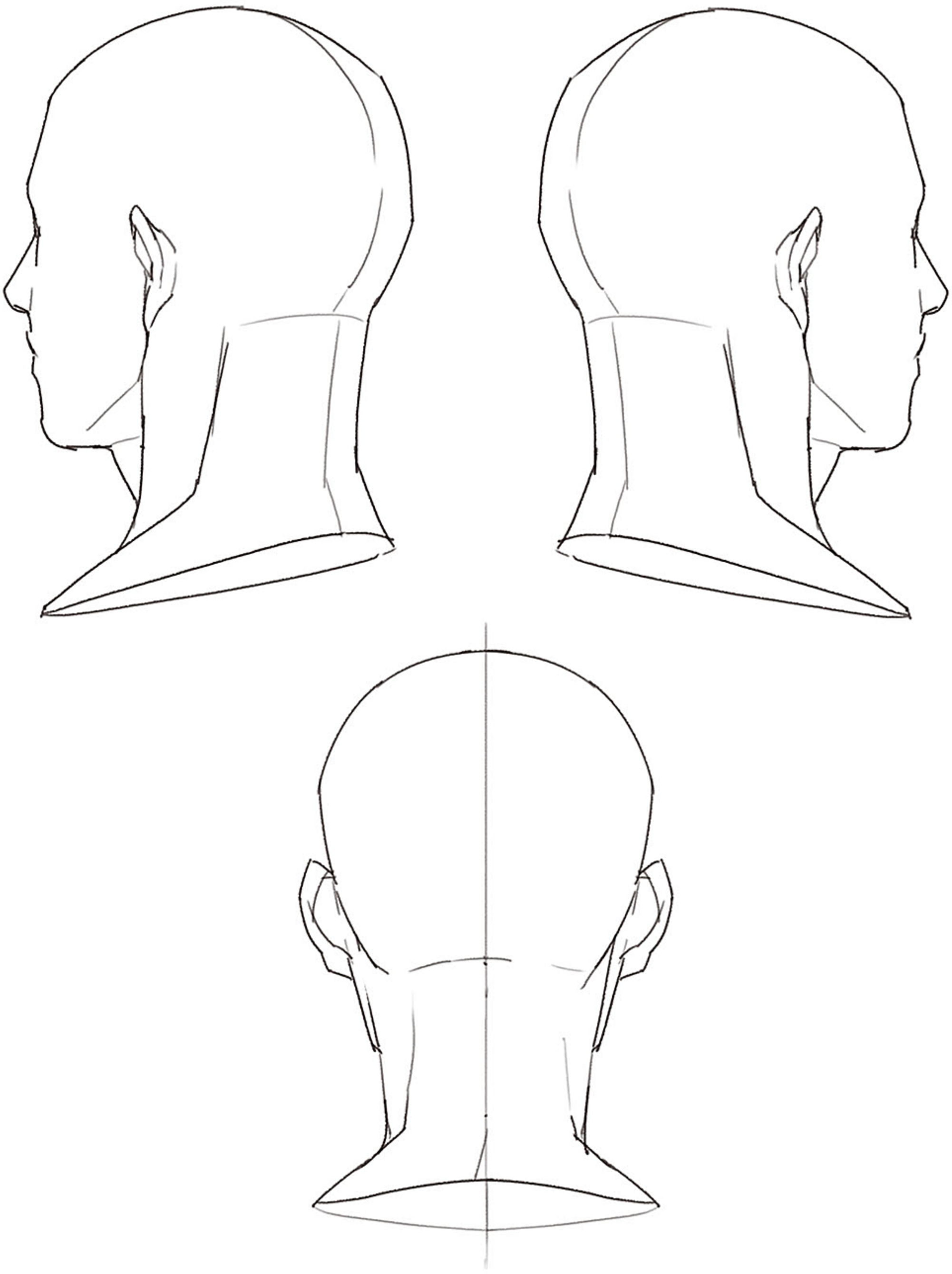


Face side, left/right

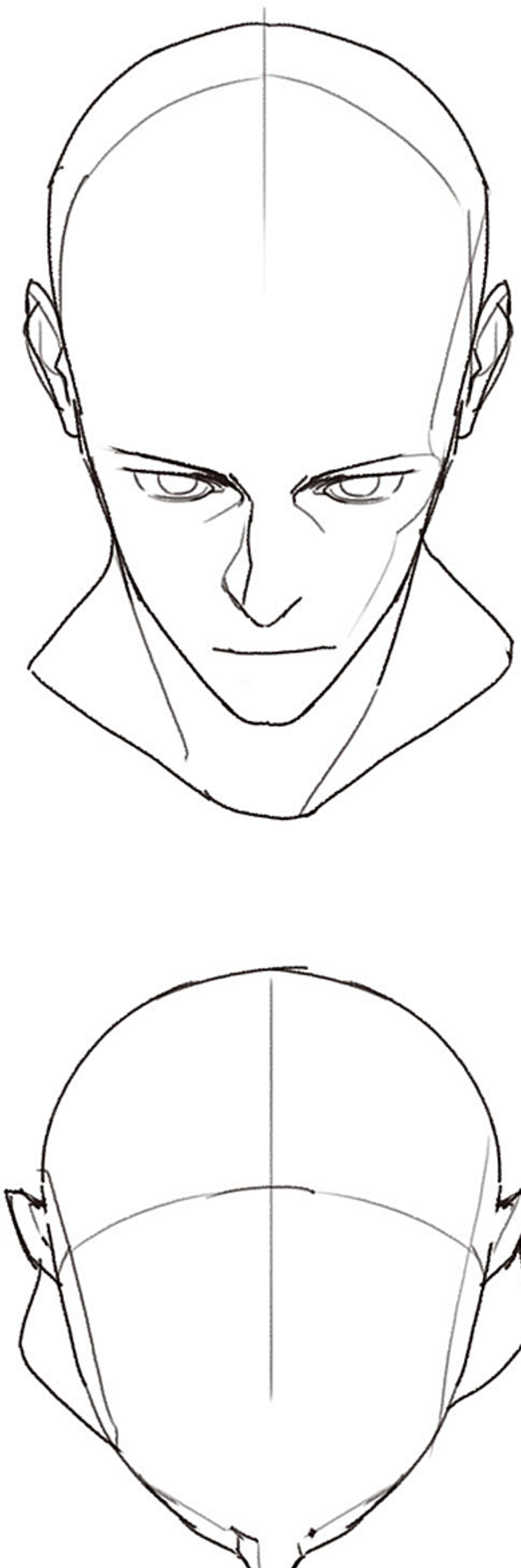


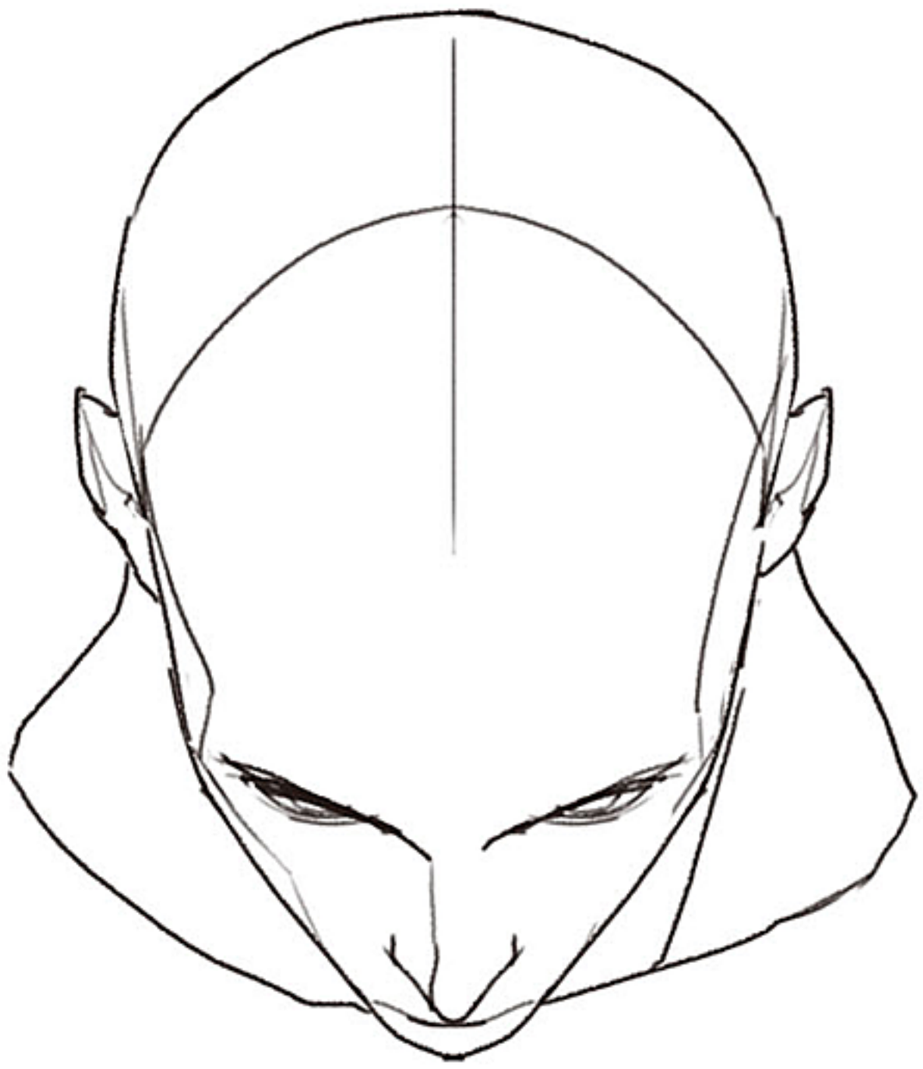


Face back, 3/4 view, left/right

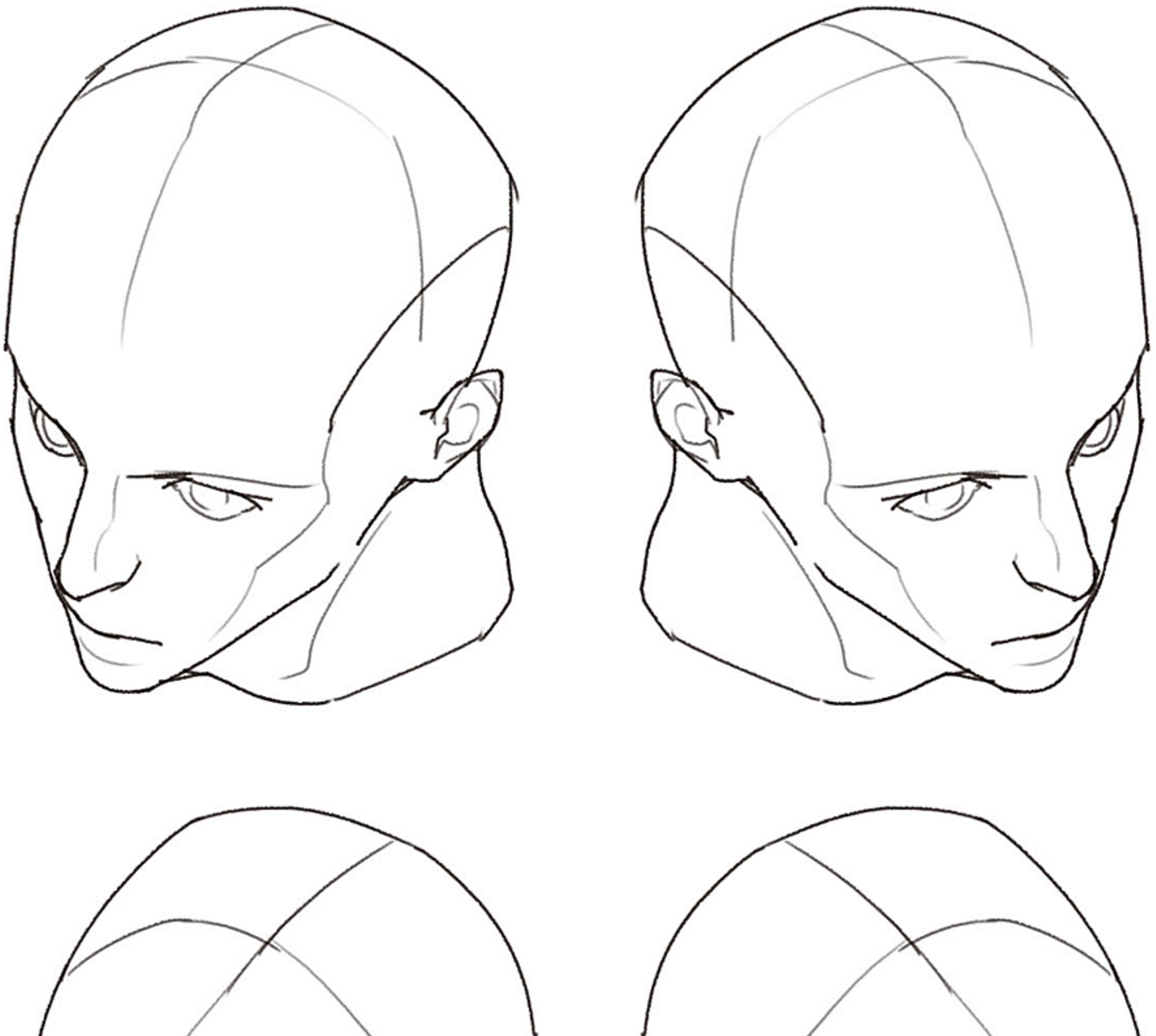


Face front, high angle

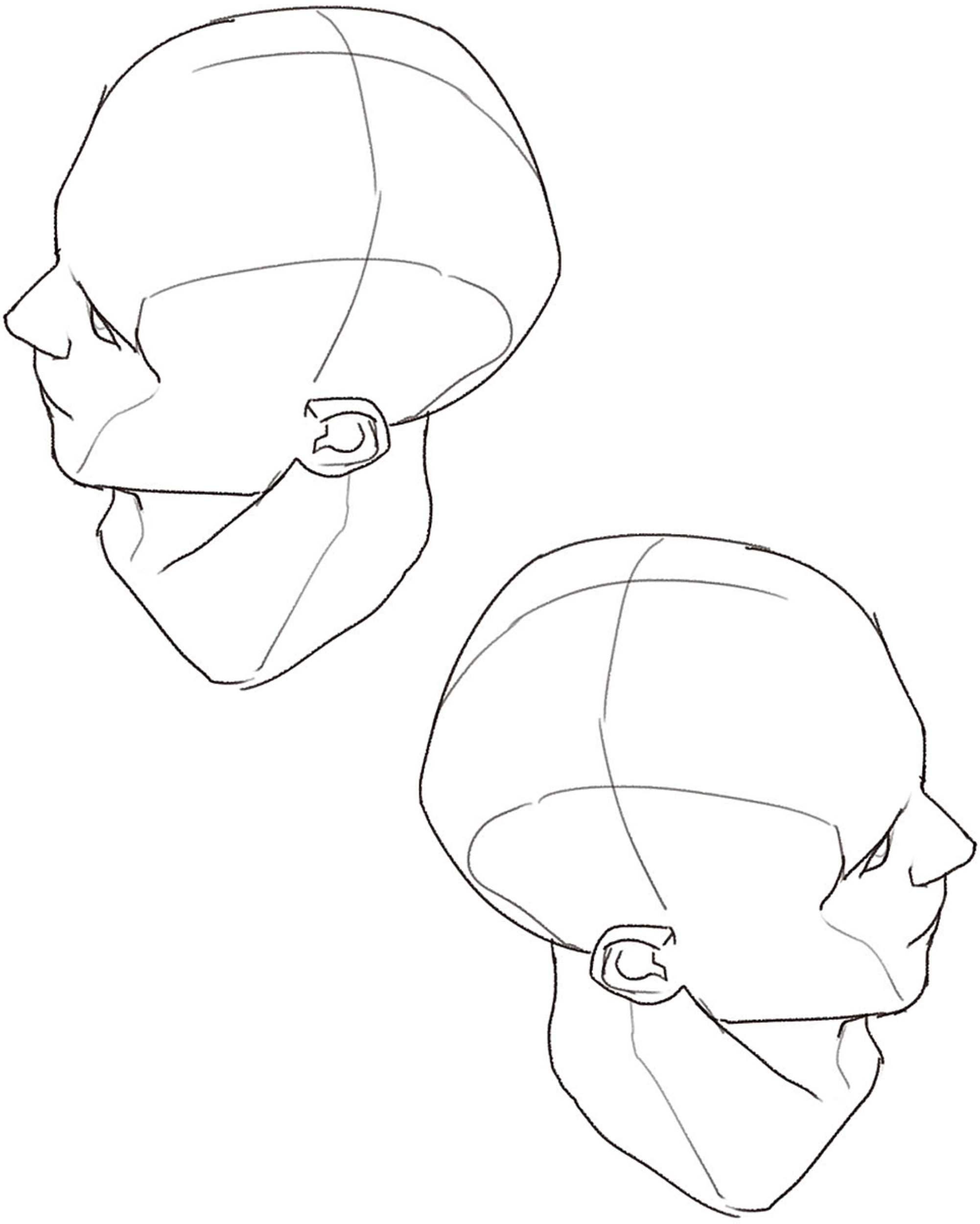




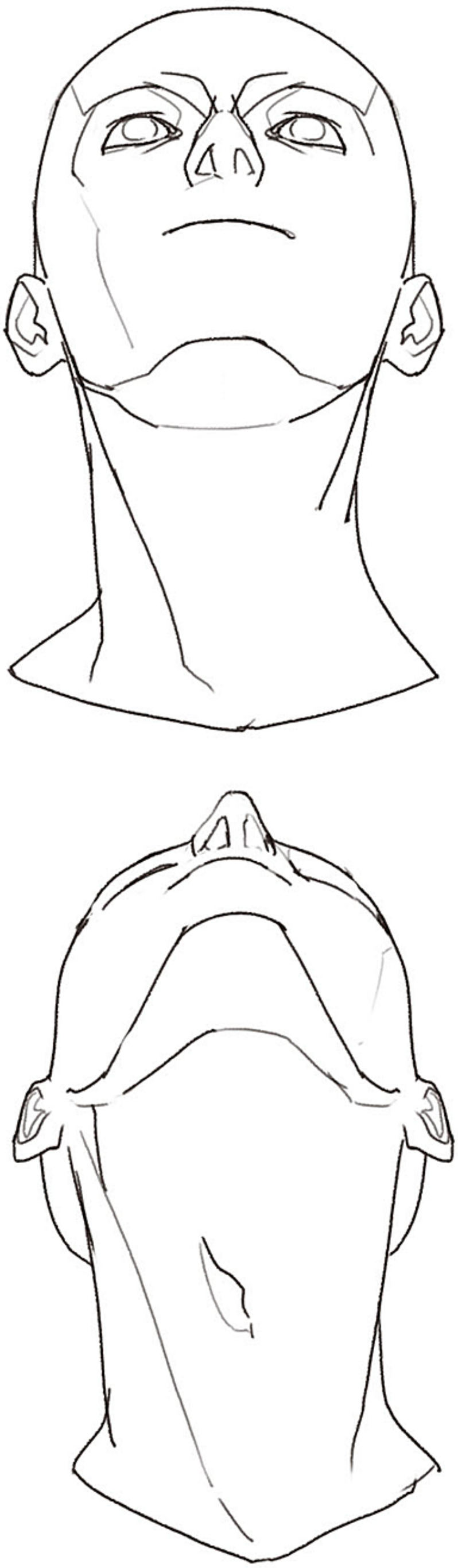
Face 3/4 view, high angle, left/right

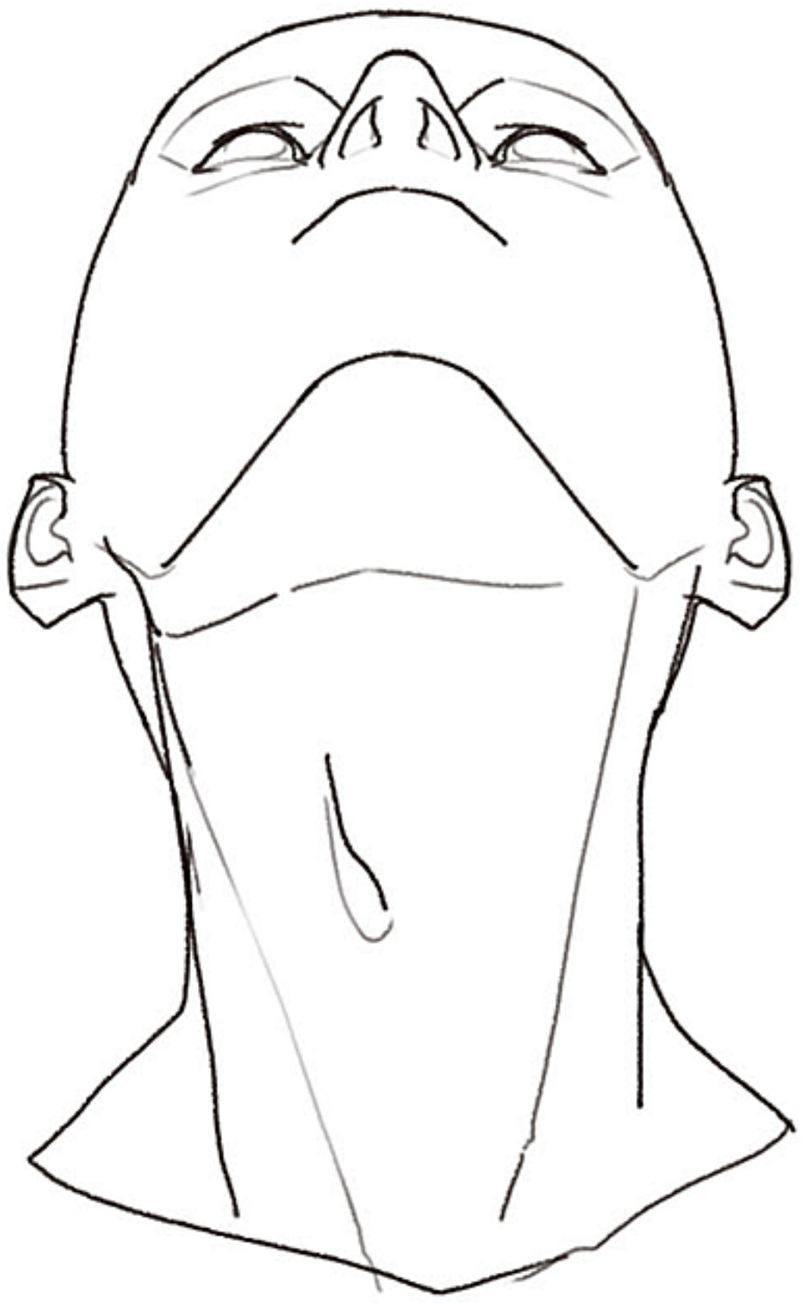


Face side, high angle, left/right



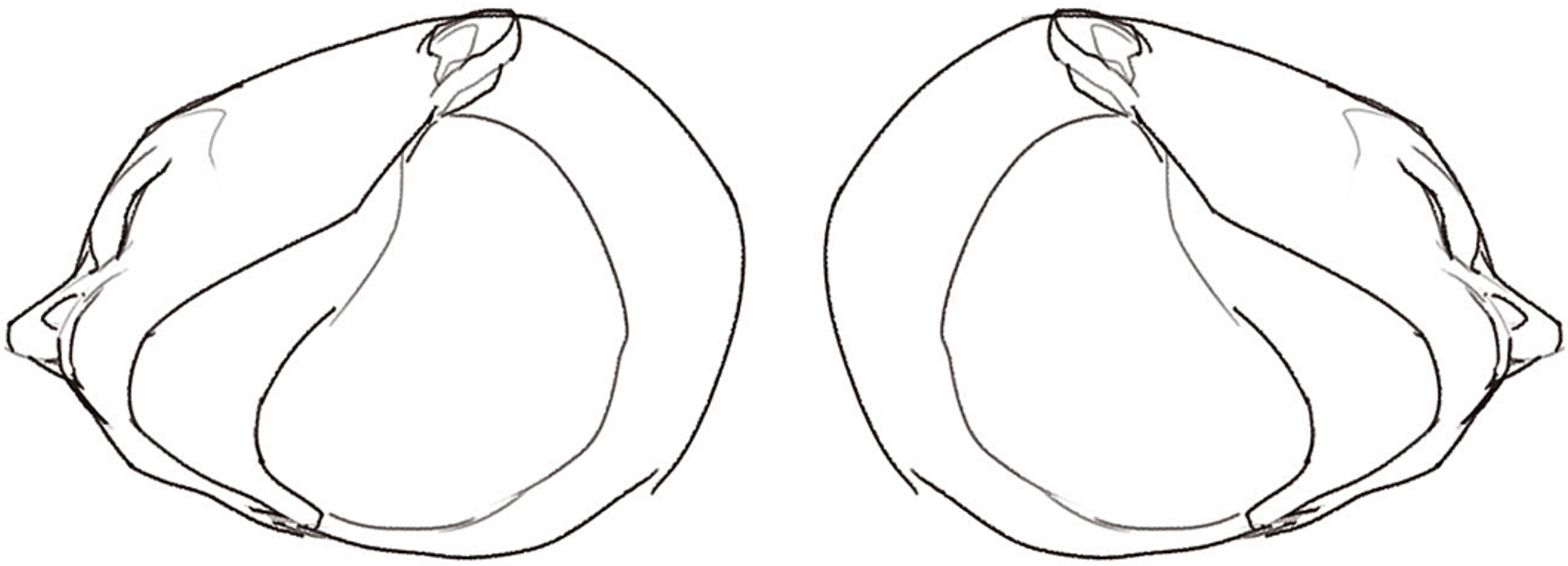
Face front, low angle

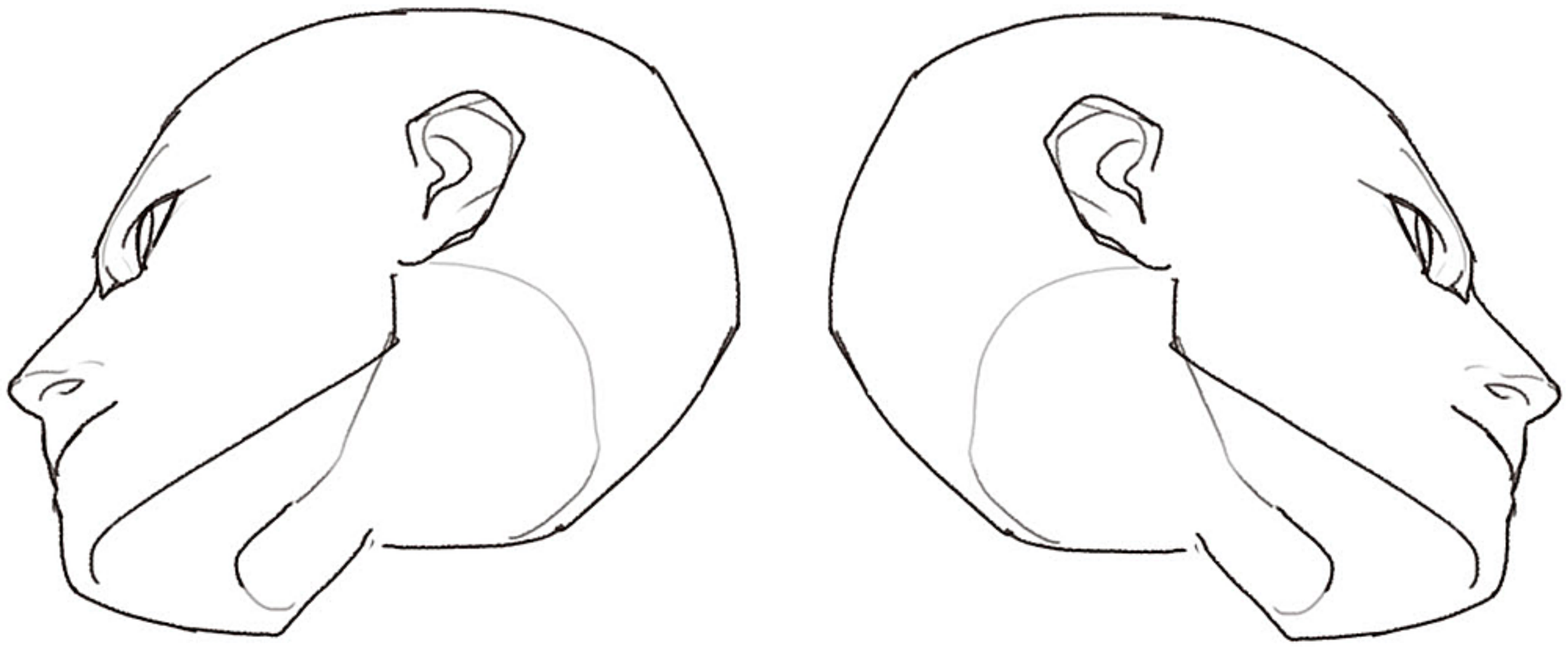




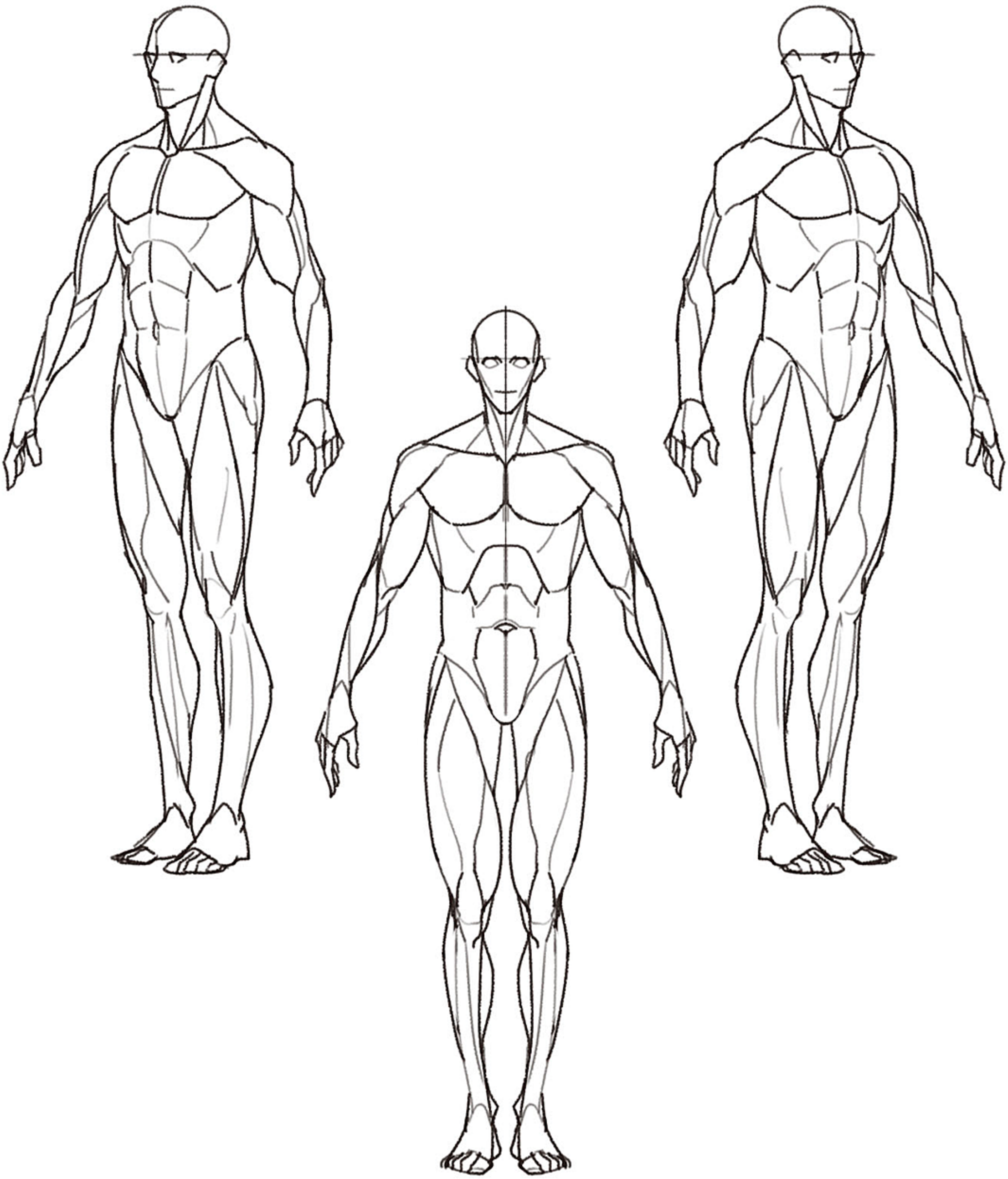
Face 3/4 view, low angle, left/right

Face side, low angle, left/right

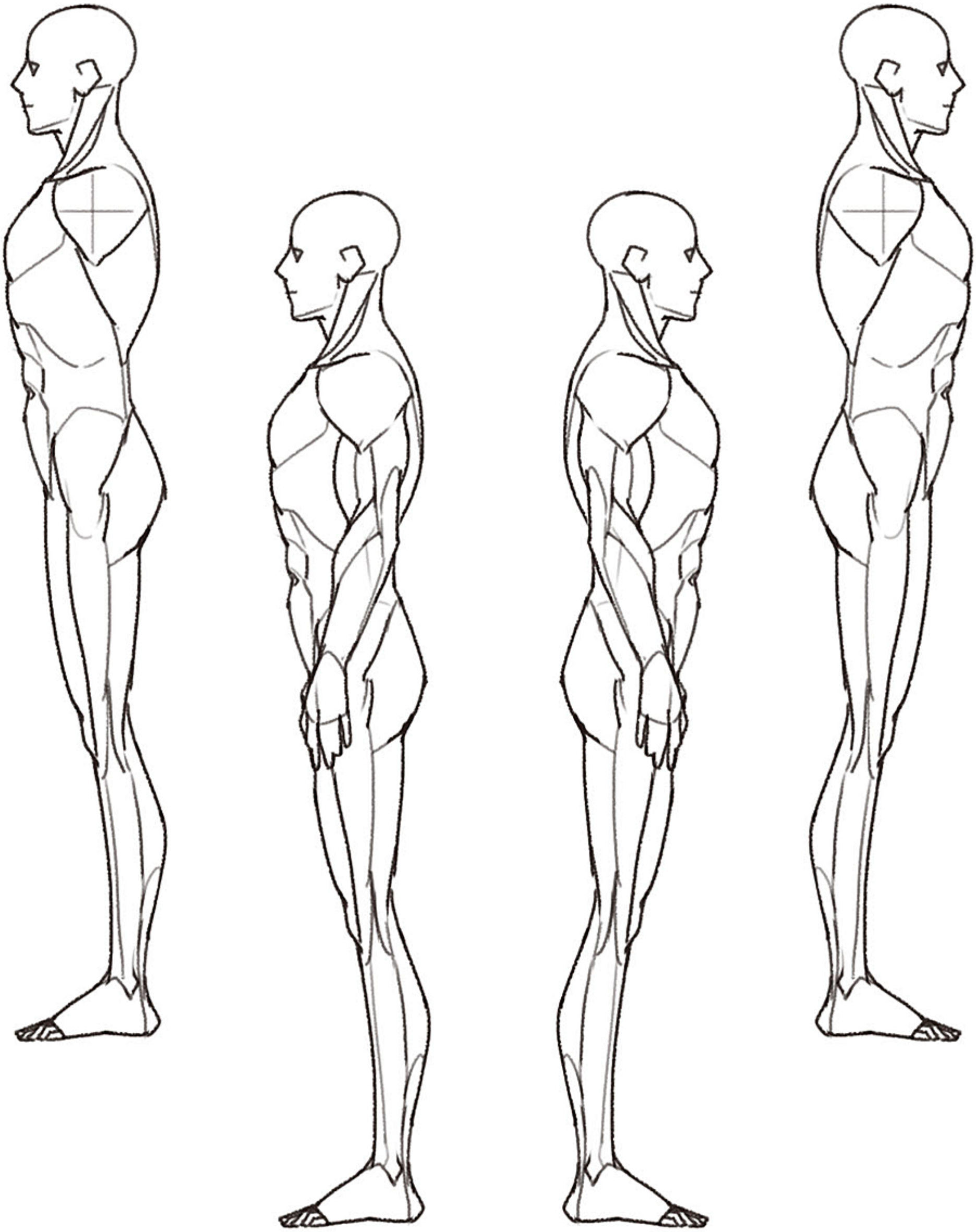




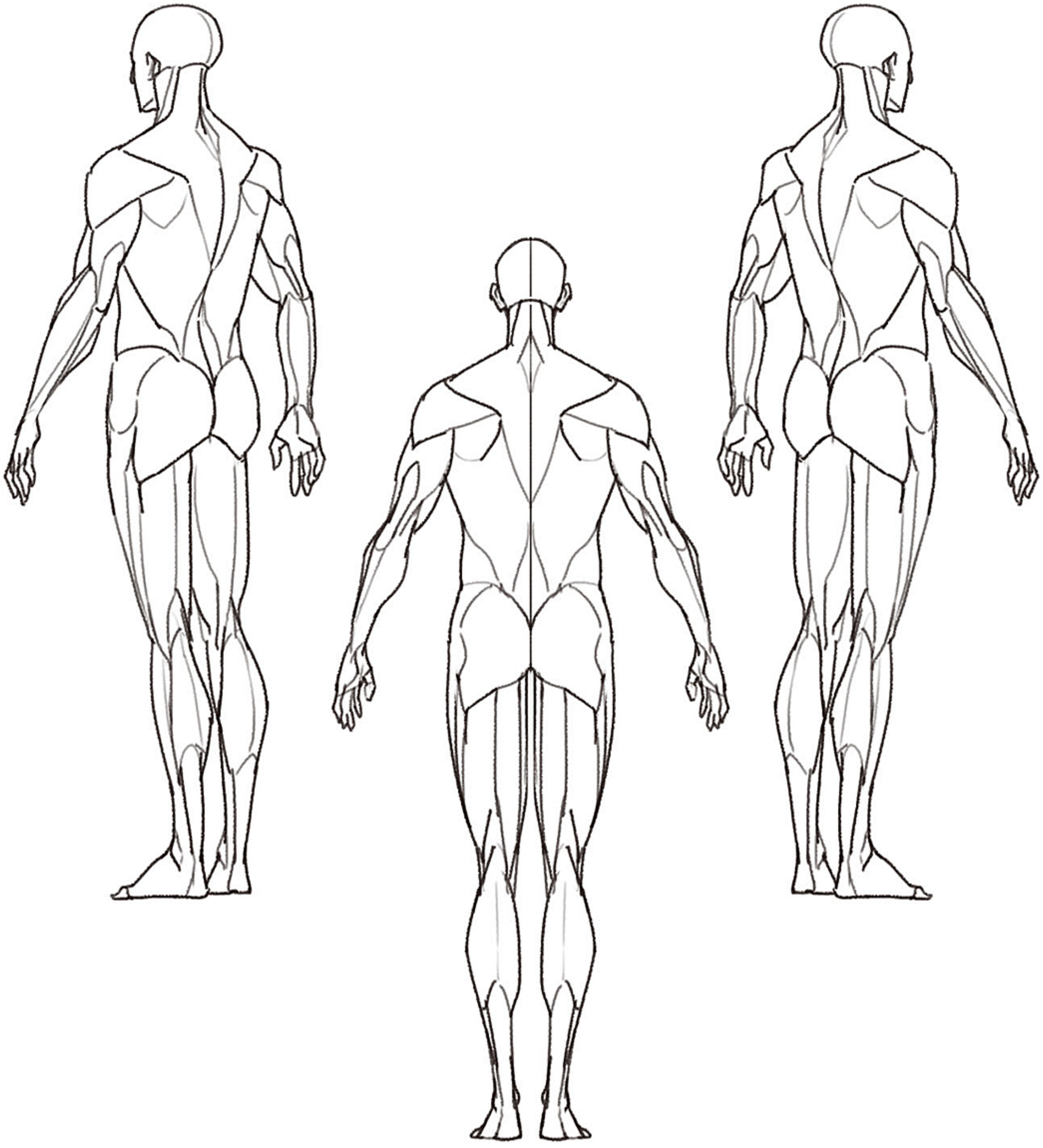
Human body front, three quarter 3/4 view, left/right



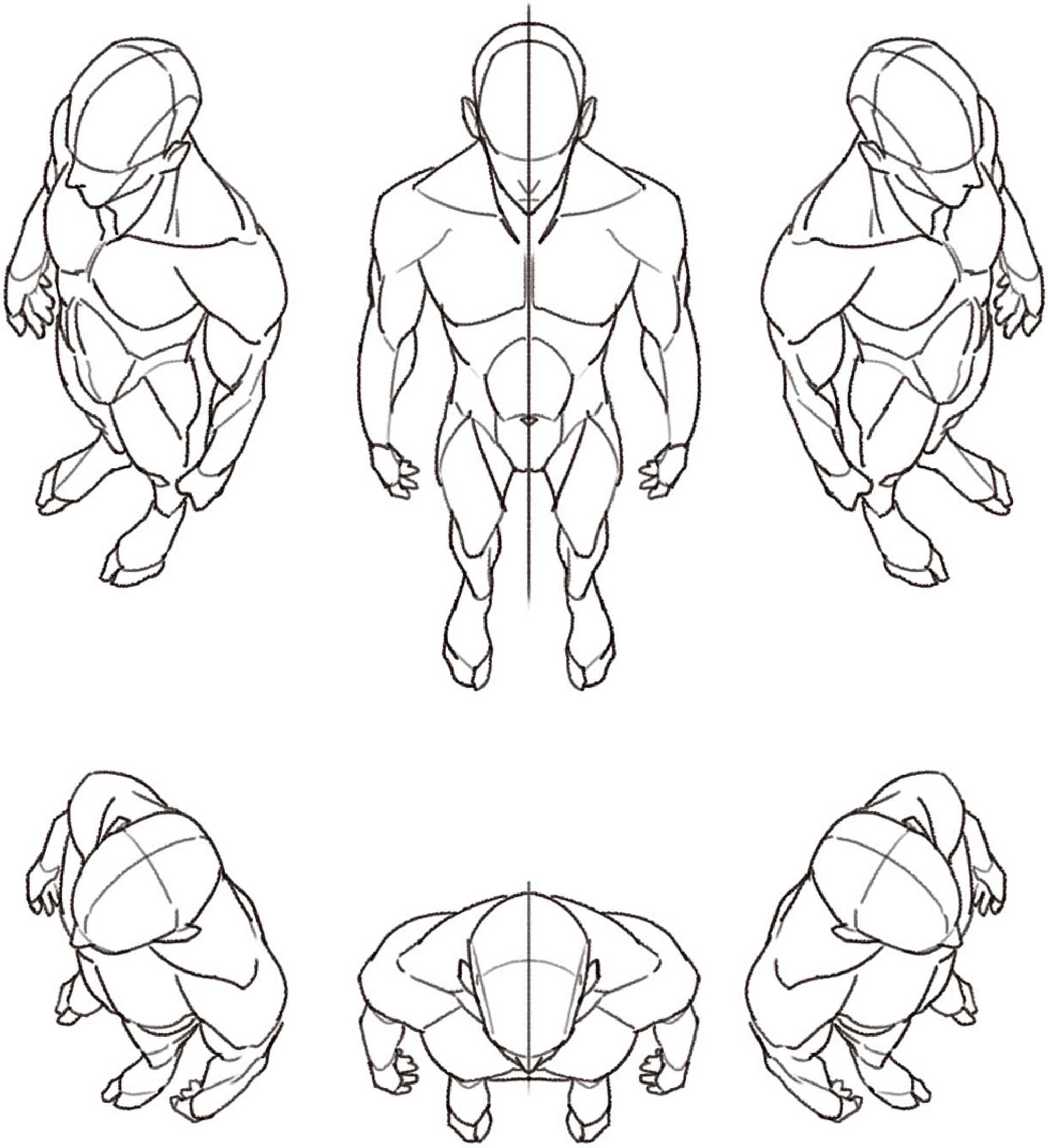
Human body side, left/right



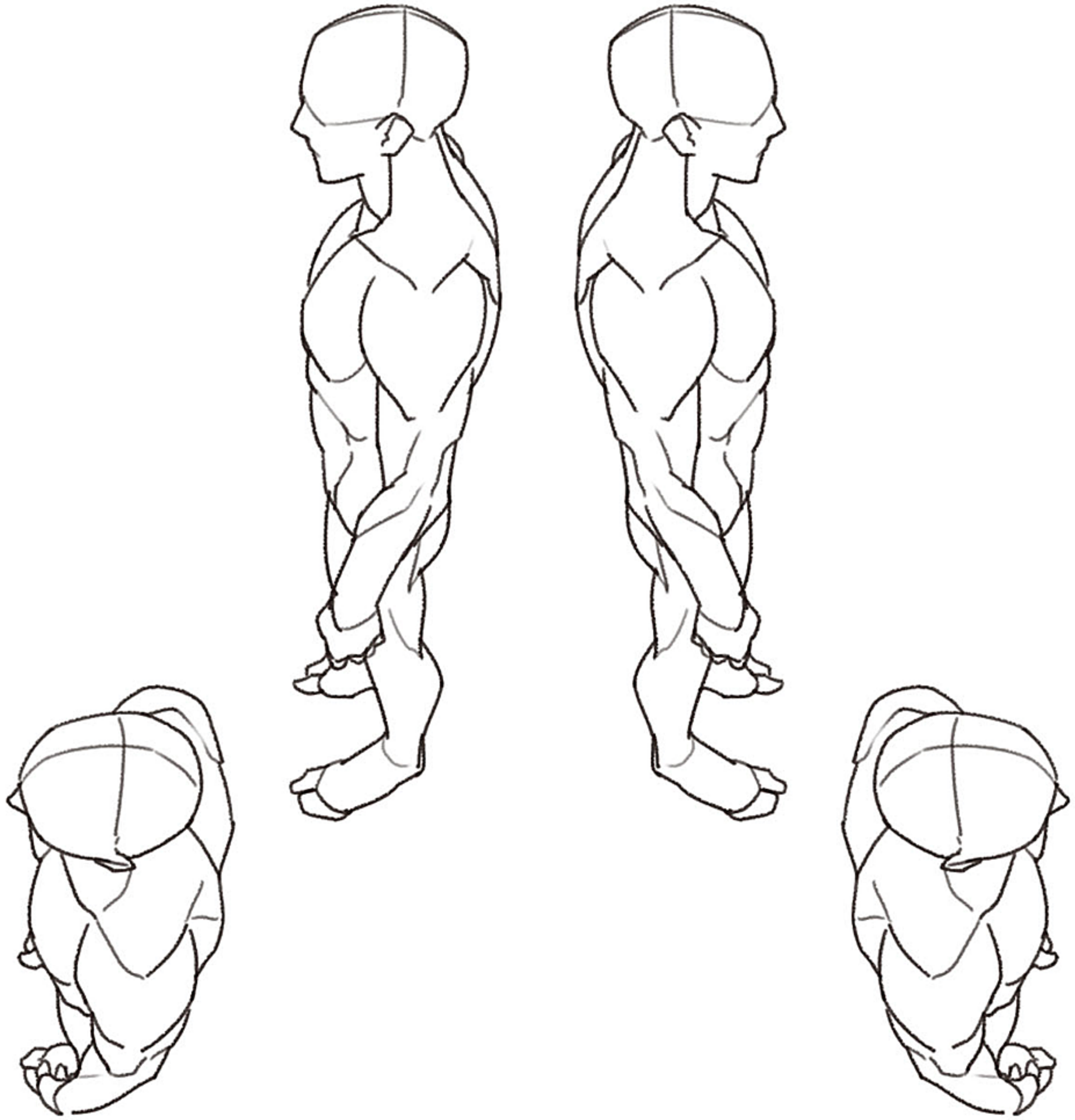
Human body back, 3/4 view, left/right



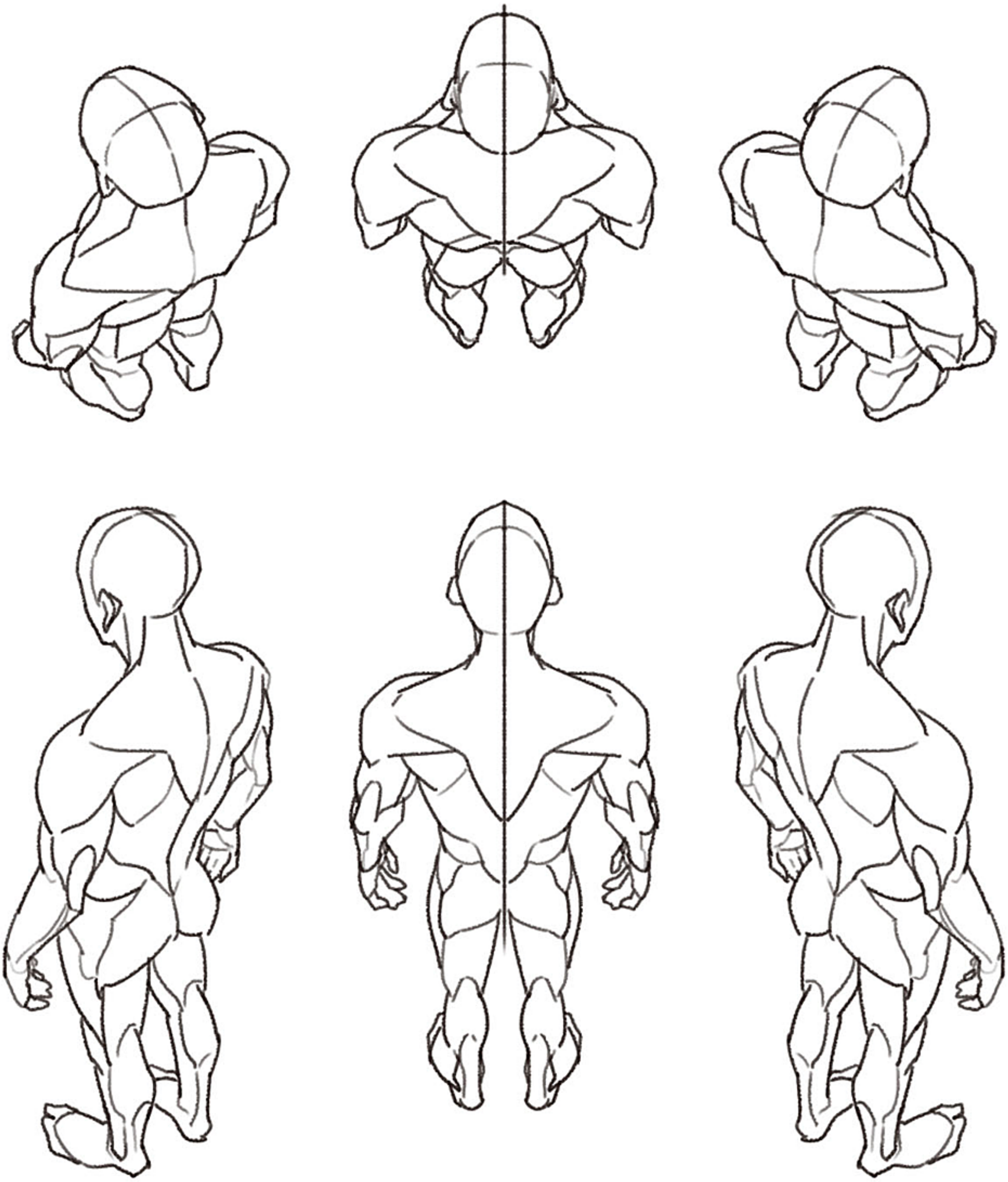
Human body front, 3/4 view, high angle, left/right



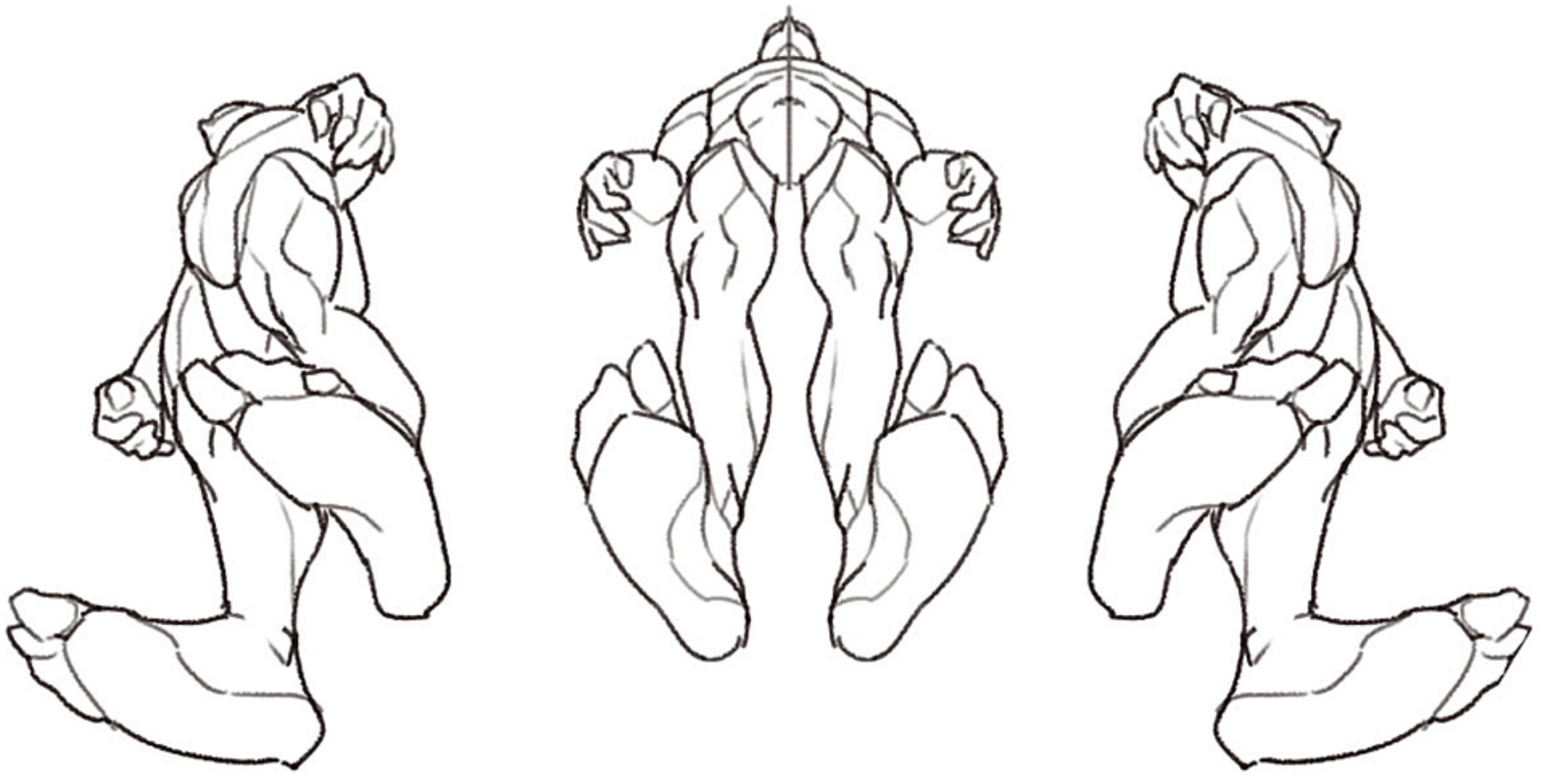
Human body side, high angle, left/right



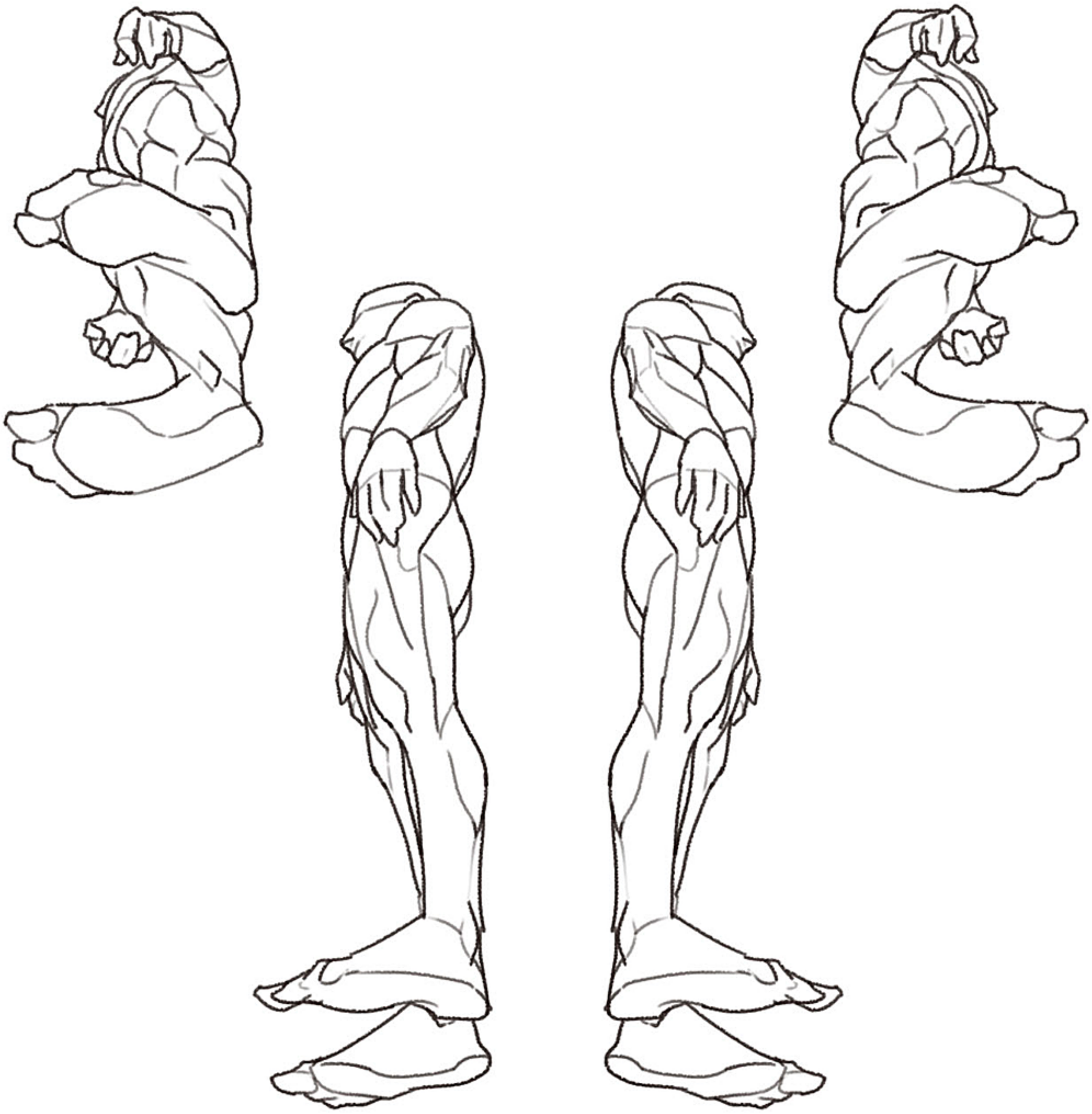
Human body back, 3/4 view, high angle, left/right



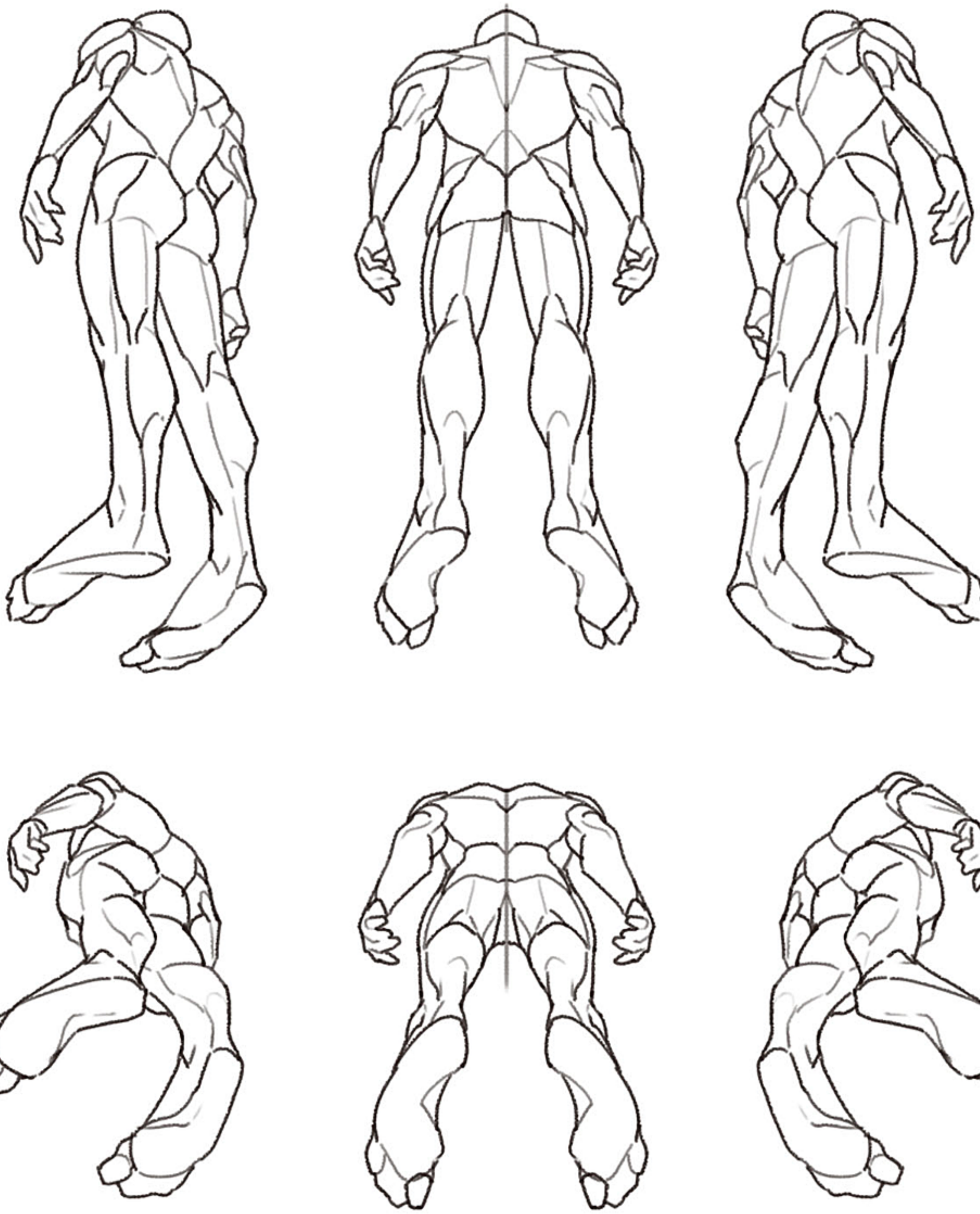
Human body front, 3/4 view, low angle, left/right



Human body side, low angle, left/right



Human body back, 3/4 view, low angle, left/right



POINT CHARACTER DRAWING

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知っているだけで劇的に上達する
人体ドローイングのコツ390

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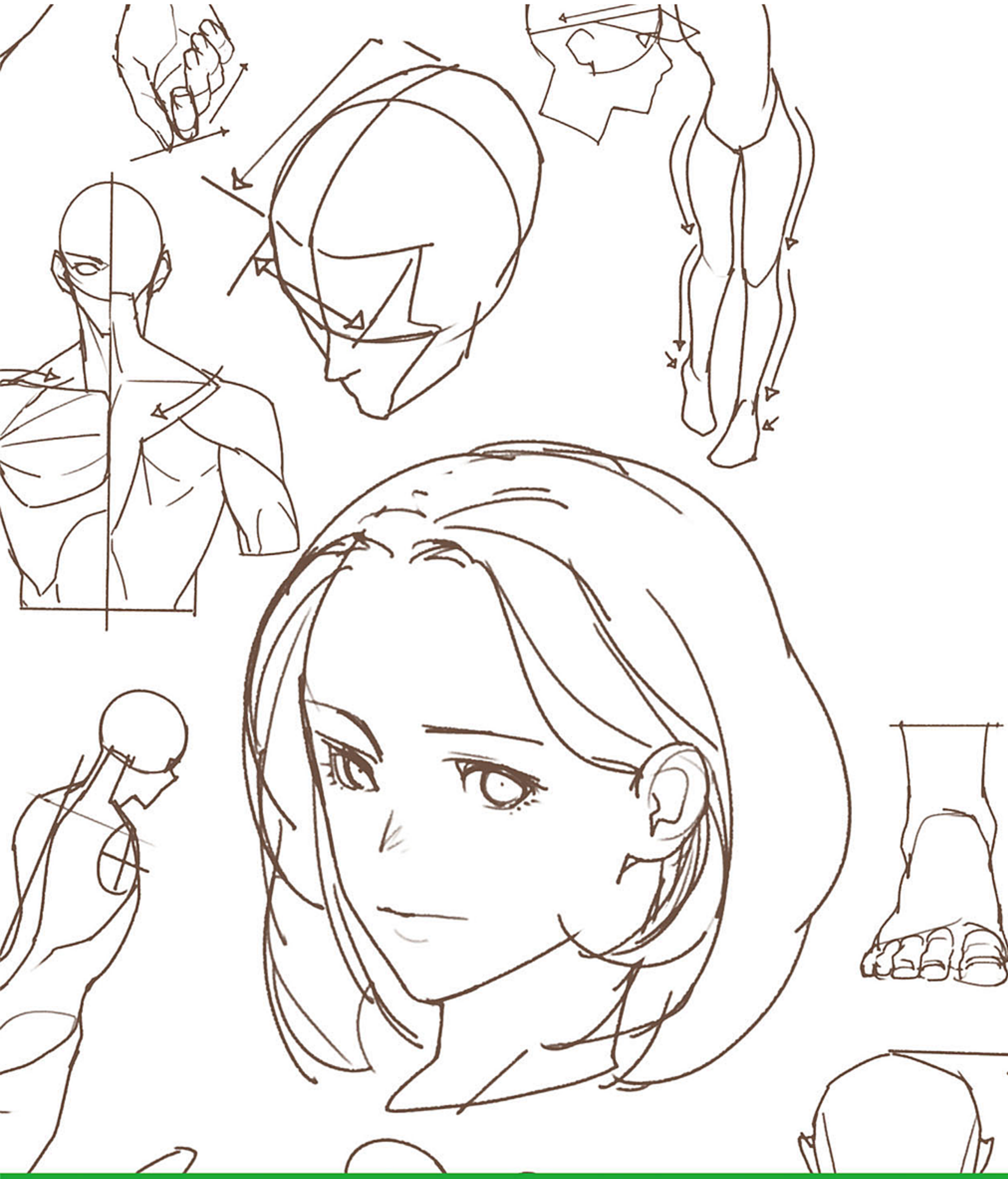

Part.1 **Body** | Neck and shoulders / Chest / Armpits and abdominal muscles / Side view / Rear view / Arms and hands / Flow / Pelvis / Hips / Legs and feet / Point drawings

Part.2 **Head** | Face / Eyes / Nose / Ears / Mouth / Chin / Neck / Side profile / Hair / Point drawings

Part.3 **Arms and head** | Shoulders / Arms / Wrists / Hands

Part.4 **Legs and feet** | Legs / Thighs / Knees / Ankles / Feet / Point drawings

Part.5 **Illustrations** | Face and body references